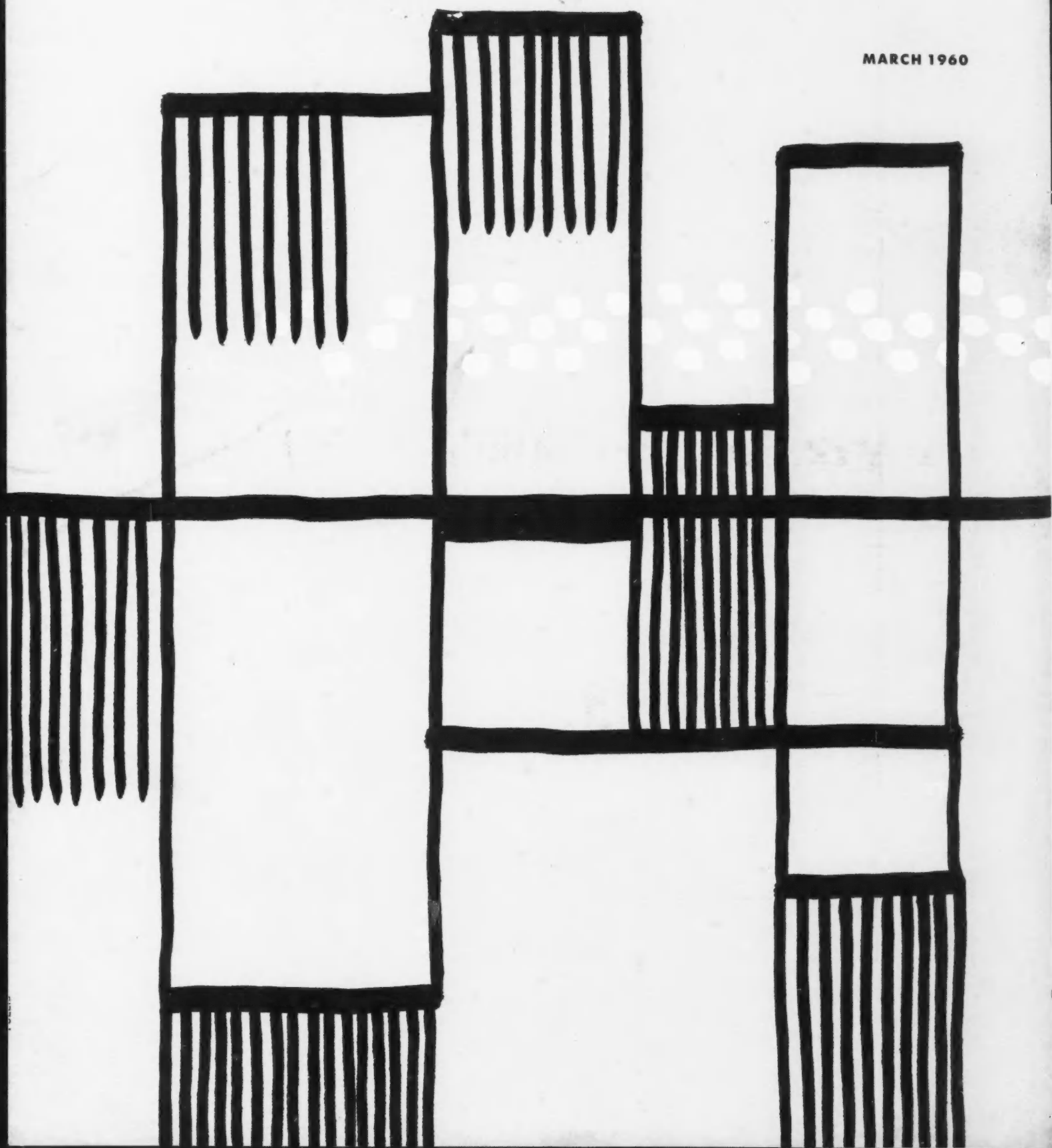


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# MUSIC

PETER YATES

## TWO ALBUMS BY JOHN CAGE

During the years of this column I have written many times about the music and ideas of John Cage. To write about him has been easier than to offer examples of his work to back up my claims for him. Like most recorded examples of American music, his records have been allowed to go out of circulation before the general public could become aware of their availability, for example the two records of his *Sonatas and Interludes* for Prepared Piano played by Maro Ajemian for Dial, and his *Quartet for Prepared String Instruments*, issued by Columbia.

Now that, temporarily, I have air for broadcasting, I am loosing into space the contents of two recorded albums of work by John Cage which I have received lately, with the conviction that, no matter how many may dislike it, there will be listeners grateful for the chance to learn something of what has been going on along the frontiers of American music all these years. Possibly I should withdraw the word "American" because John Cage has been even more influential in Europe than at home.

What is the good of all this if I don't like what he does?

Your likes contribute nothing. John Cage is one of those creative individuals, like the designer-engineer Buckminster Fuller, or Gertrude Stein or John Jay Chapman in literature, or Ludwig Wittgenstein in philosophy, whose significance is in the full sense of the word, critical. Their fresh-reasoned yet spontaneously unexpected connectives bear upon the fundamental understandings tying together the operative strands of civilization that are continuously growing and decaying within the fluid culture of our time.

Many persons believe that they can be against the culture of their time, or disaffiliated outside of that culture, or aggressively in contradiction of it. These are fallacies. You are in your culture; you grow in it. Culture is where you are, what you are doing. You may dislike it; you may even try to change it; but you cannot live outside it. A cultural convulsion, the seismic spasm at the ending of a time-lag, may throw a man up a revolutionary leader and then break him.

The two albums are: *Indeterminacy* (Folkways Recordings FT 3704), John Cage reading while David Tudor, alternating between piano and electronic equipment, startles the listener by what seem at first encounter fragmentary and non-sequential noises; and *The 25-Year Retrospective Concert of the Music of John Cage*, recorded in performance at Town Hall, New York, May 15, 1958, issued by George Avakian.

The two albums belong together, but to have them together may strain the pocketbook. Certainly they belong in any library, public or university, that wishes to make available to the public the source of much seemingly unrelated experiment which has been going on here and abroad during recent years. Both albums contain useful supplementary reading material, written by John Cage, filling in the background of what is to be heard. The Concert album contains in addition printed explanations of the methods of creating and performing the various compositions, with for each an example of the system of notation.

I have said that Cage's work is the source of much seemingly unrelated experiment that has been going on here and abroad during recent years. Here is another of those historic instances where the master keeps running ahead of his disciples, while the disciples exploit the transient awards of fame that result from beginning with a still unknown given and remaining firmly in one place until recognized. From the view down the road behind, the disciples are seen as daring, forward-looking, until eventually you pass them. The seeming leaders are not in fact leading but essentially conservative and their work too easily assimilable.

What's wrong with being assimilable? Any peak is worth climbing, if you enjoy the practice; more climbers are killed falling from the popular than from the less accessible peaks. I can never too often remind my readers that the high-level popular music of Mozart's lifetime was not Mozart's, that the number of persons who heard Beethoven's music during his lifetime would perhaps not fill Hollywood Bowl so completely as a Gershwin program.

In any activity, as we cease being duffers, we enjoy most what most challenges us. The Matterhorn is not less difficult because more people climb or fall from it; Everest and space have set new standards.

Like Gertrude Stein, whom he resembles, though he disowns her influence, John Cage is a master of prose, able to tell about himself exactly what he wishes to be known. A composer-critic said to me recently, "I don't admire Cage's music, but each time I read his prose he reduces me to silence and envy."

I have never discovered for certain, in the midst of Cage's lucidity, what it is about himself, or if there is indeed anything. John Cage wishes not to be known. Yet when you have read a good share of all that he has written, even when you have had the privilege of corresponding with him, you may find yourself wondering just what it is, beyond the capacity of anyone to say it, he wishes to accomplish. You are left at the end with the necessity of producing your own supplementary explanation.

Or it may be, and this is likely, that Cage does not wish to explain or to be explained, as one explains Existentialism or the farther developments of the tone-row. He tells you where he is and how he got there, leaving you to examine for yourself what sort of esthetic situation you are in.

Is explanation necessary? Some explanation undoubtedly does help, the technical details for instance, even more the single sentences with which Cage fractures the more obvious objections to his doings. "Everything seems right when he tells about it," a young musician friend who knew Cage for several years said to me the other evening when I had played some of this music. "Afterwards you aren't sure you recall or know what he meant."

I believe we may start by thinking of John Cage as a philosopher, who uses instead of arguments esthetic instances. He is a thinker who will not be confined within esthetics, for whom the doings of music and words and poetry reach out into and affect a larger context than the appreciative. He is concerned with the event, not with its meaning, with the digits and their arrangement, not the total number or the sum. We are accustomed to ask of an esthetic experience: what does it mean or what does it add up to? Cage cares not so much for what the appreciative intelligence is doing as for how the receptor functions. Do you hear this sound? he asks. Now listen to this succession of sounds, as I have thrown it loose across a path of time. Do you hear a melody? Now start again: here are the same sounds differently arranged in relation to each other again tossed out across a different path in time. Do you distinguish the sound patterns? Do you hear a melody?

The fall of the sounds is determinate, the sequence is indeterminate. Out of the same selected materials Cage can compose, by "random operations" or by "chance," any number of combinations, annotated by silence, within any given sequences of time. Thus there is no composition but only a continual spontaneous composing. The composer lays down the facts, so to speak, and the random operations set them into sequence. Each time the listener must begin at the beginning and listen again as eagerly. If he doesn't, that's his business. Because the events do not require an audience, the possibility of the events needs no performer, the anticipation of the audience needs no satisfaction, and so on. We are in a world as arbitrarily composed as the mathematics which have succeeded Euclid; our "harmony" has become as problematical as the Theory of Games.

If this is philosophy, what do I mean by philosophy? Cage, who has come by way of Jung and Zen, would perhaps still accept Justice Holmes's statement of the "human condition"—nowadays we don't call it "living": "I look on man as a cosmic ganglion." Which, from another letter by Holmes, may be expanded this way: "I don't see why a man should despair

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because he doesn't see a beard on his Cosmos. If he believes that he is inside of it, not it inside of him, he knows that consciousness, purpose, significance and ideals are among its possibilities. . . . It is a fallacy, I think, to look to any theory for motives—we get our motives from our spontaneity—and the business of Philosophy is to show that we are not fools for doing what we want to do."

As often with Holmes, the negative of the statement is as interesting as the positive—as I like poetry. There Holmes left it to others to start off into the void again.

Philosophy, as I understand it, subsists in a constant questioning of the apprehension and joining of facts. The apprehension has to do with whether or not they are facts; the joining with the manner in which the facts may or may not be connected.

The ethics of this philosophy will appear in accordance with the acceptance or rejection of normative patterns resulting from the tentative answers in practice given to the questions. These tentative answers in practice set up a morality, and actions taken in awareness of these answers will be moral.

An art concerning itself with these questions is therefore philosophical, ethical, and moral in the degree of its relative consistency at each level of apprehension, practice, and awareness of practice.

For most of us, our society, close to, and our civilization, at a distance, establish and maintain or enforce these normative procedures. Our culture is the consistency of apprehension and practice which serves most of us most of the time as the common fluid feeding-ground and atmosphere of our thinking.

All our lives we are being trained to receive impressions and connect them. Too often the connective matter is supplied by habit; we think, we listen, we hear and appreciate as we do, because this is the way we do it. We dislike, we reject, we actively refuse any experience which threatens to break up this easy patterning of habit. The appreciator, the educator wish to pass on as a "killed" virus their once lively appreciation and its data. Within the spontaneous intelligence they wish to generate antibodies against cultural infection.

One of John Cage's purposes is to break up our habitual pat-

terns of receiving esthetic experience and thinking of it as and after we receive it. He promotes that cultural infection the appreciator and the educator would resist. To do so requires a very acute and subtle intelligence, courage, and a deliberate willingness not to be disturbed by any sort of criticism.

Some may doubt, at first thought, the courage required to summon awake the public intelligence, either individual or collective. Try it. No way of bruising the personality can be more painful than playing tackle in the company of the chosen few against the rock-wall solidity of the lined-up public mind. John Cage has won a curious serenity as a result of playing this game for years—the toughness of an old hockey pro—a maddening indifference, one feels sometimes in his presence. Looking back on my several meetings with him, I must say, I wish I had the serenity he has. I don't know whether I would wish the peculiarly self-contained security of his indifference, a telescopic disregard of anything outside his immediate, exclusive line of vision. Sensibility is not easy in our culture; sometimes one feels our entire society a massed enemy. The hardest blows are the denials, the uncourageous withdrawals and discourteous failures of recognition. Our society does not welcome genius, not this side of 80 years of age; it mocks and degrades genius, though it has a high regard for flexible talent; but if the genius is tough, durable, and real, the mocking promotes it. I doubt that the mockery improves it. In our society to accomplish a great amount for little reward is to be self-condemned. Too much, indeed too much, of our esthetic gift is being wasted in pitching rocks at the gleaming windows of respectability, against glass poured so solidly the rocks drop off from it like pebbles, nothing shattered.

Cage's way has been more selective. Knowing that a man who is too vocally against society sounds like a fool, he has confined his questioning to esthetic instances. Sometimes one has trouble separating the stories from the apocrypha; he does have a legend.

I have been told that his *Lecture on Nothing* consisted of standing before the audience and saying nothing; this appears not to be so. The *Lecture*, which has been published, "was written," he tells in the introduction to the *Indeterminacy* album,

(Continued on page 8)



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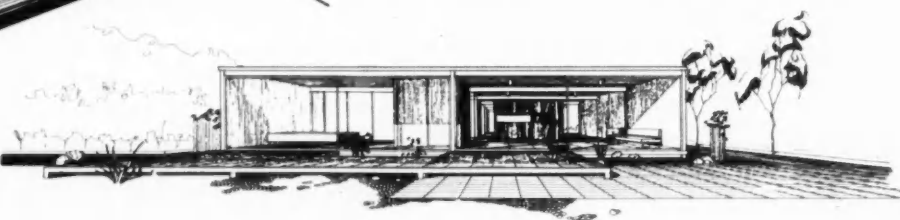
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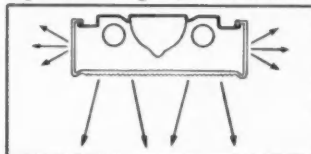
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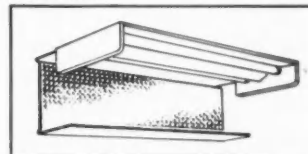
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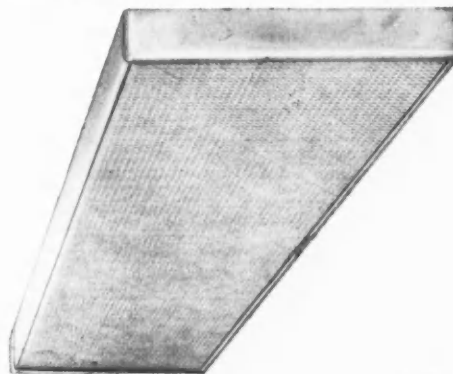
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"in the same rhythmic structure I employed at the time in my musical compositions. . . . One of the structural divisions was a repetition of a single page in which the refrain occurred 'if anyone is sleepy let him go to sleep' some 14 times. . . . Later, during the question period, I gave 5 prepared answers regardless of the questions."

Then he goes on: "When M. C. Richards asked me why I didn't one day give a conventional informative lecture (adding that that would be the most shocking thing I could do), I said, 'I don't give these lectures to surprise people, but out of the need for poetry.' As I see it, poetry is not prose, simply because poetry is one way or another formalized. It is not poetry by reason of its content or ambiguity, but by reason of its allowing musical elements (time, sound) to be introduced into the world of words. Thus, traditionally, information, no matter how stuffy (e.g. the sutras and shastras of India) was conventionally transmitted by poetry. It was easier to 'get' that way."

The lecture *Indeterminacy: new aspect of form in instrumental and electronic music* was delivered first at Brussels and published. Later, for Teachers College, Columbia University, the lecture was expanded to 90 stories. When *Folkways* decided to record, the decision was made to accompany the stories with material from Cage's *Concert for Piano and Orchestra* and electronic sound tracks from his *Fontana Mix*. These at first hearing unassimilated and seemingly unassimilable noises were allowed to come between the speaker and the listener like sounds of traffic through an open window. "I explained that a comparable visual experience is that of seeing someone across the street, and then not being able to see him because a truck passes between." Actually the effect is more startling than interfering.

The 90 stories of *Indeterminacy* are formalized by being told in exactly 90 minutes, the speaker timing himself so that each story fills a single minute. The longer stories are told rapidly, the shorter ones more slowly.

"Most of the stories are things that happened that stuck in my mind. Others I read in books and remembered. . . . The continuity of the 90 stories was not planned. I simply made a list of all the stories I could think of and checked them off as I

wrote them. . . . Whenever I have given the talk, someone comes up afterwards and insists that the continuity was a planned one, in spite of the ideas that are expressed regarding purposelessness, emptiness, chaos, etc. One lady, at Columbia, asked, during the discussion following the talk, 'What, then, is your final goal?' I remarked that her question was that of the John Simon Guggenheim Memorial Foundation, and that it had irritated artists for decades. Then I said that I did not see that we were going to a goal, but that we were living in process, and that that process is eternal. My intention in putting 90 stories together in an unplanned way is to suggest that all things, sounds, stories (and, by extension, beings) are related, and that this complexity is more evident when it is not over-simplified by an idea of relationship in one person's mind."

He goes on: "There was no rehearsal beforehand involving both the reading and the music, for in all my recent music . . . there are parts but no score. Each one of us rehearsed alone and employed a stop-watch during the actual recording process. Each did what he had to do, bringing about a situation which neither had foreseen."

Cage then proceeds in his notes, from which I have been quoting, to describe the *Fontana Mix*, which supplies part of the musical accompaniment. "The manuscript of the *Fontana Mix* is on transparent plastics which may be superimposed in any number of ways. There are ten sheets having points, and ten having differentiated curved lines. There is also a single straight line and a graph having 100 units horizontally and 20 vertically. By placing one of the sheets with points over one with curves and then superimposing the graph, it is possible to connect a point within the graph with one outside by means of the single straight line, and to make measurements which define the production of the sound in a studio for making tape music, specifically, the choice of the sound source, alterations of frequency, amplitude, timbre, duration, mixtures, loops, and splicing."

Now all of this sounds, as far as the stories are concerned, rather elementary, and, as far as the *Fontana Mix* is concerned, anything but. The stories go along quite pleasantly from record-side to record-side; though I have heard all several times, I have never listened to all 90 at one sitting. Cage writes me that he plans to expand the lecture to three hours and 180 stories; this seems to me rather forcing the point. The effect of the 90 stories is an autobiography, self-satisfied but not defensive. Names are dropped continually, some famous, all of acquaintances or friends, except the anecdotes related of Confucius, Ramakrishna, and some mythical persons. I find the names dropped more distracting than the music. Why? I can hear Cage asking; and I must admit I am not sure. The precise names substantiate an individual landscape. But is it the common flaw by which many of us unwittingly try to place ourselves within a smaller group of assured fame that approves us, among whom we may face the general refusal we expect? And each expects his fame of the other.

In spite of the name-dropping and helped by the recurrent autobiographical reference, the stories run along fresh from incident to incident, an occasional story being spread, with change of pace in the telling, over two minutes; there is no continuous narrative. As is the way of thinkers nowadays, distinguishing them from professional explainers, Cage allows the listener to make his own cross-references. This way of pricking to a graph, which may have to do deeply with our new awareness of the statistical nature of what we had thought to be reality—the chair is there but where is the chair, if it is made of what we know it is made of, by what suspension of other possibilities can we sit in it?—seems to be what is held up by the stories against the formlessness, the emptiness, the chaos. In each an unplanned spontaneity accomplishes or undoes what might have been expected.

The stories report common miracles, that we might see and respond to in a holy gladness, if we could get outside the depressive corridors of interconnecting intelligence we take for our understanding and our knowledge. The automatic pen in the window display is tearing the paper and splashing ink on the display. When Cage and Tudor play at a girls' college, a student is overheard saying, "Something has happened. One of the music majors is listening for the first time." The miracle is not the fact but "something has happened." When the very young Cage, then as now a natural ascetic, went to the home of the pianist Richard Buhlig to ask to study with him, he waited

(Continued on page 32)

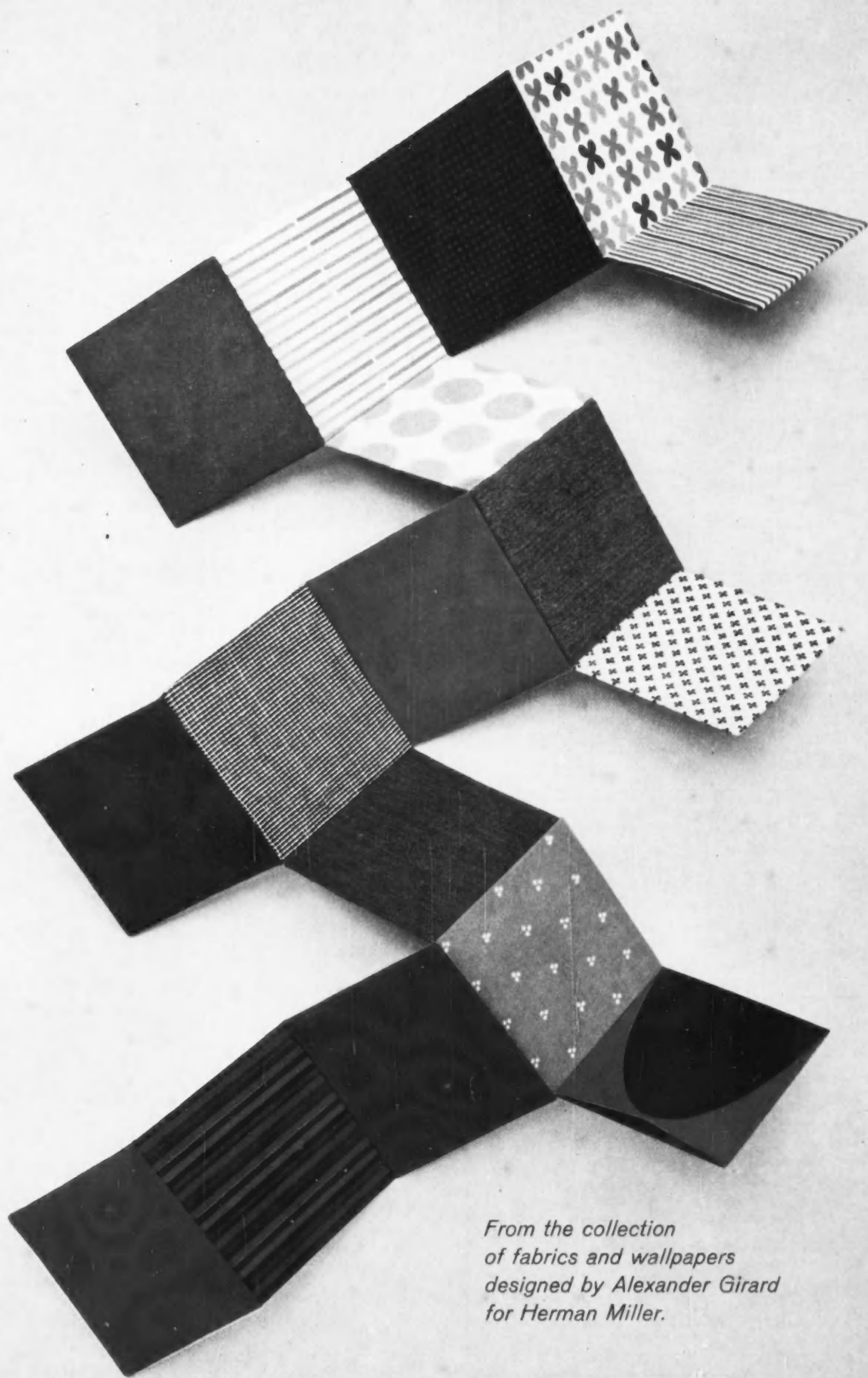
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## ART

**DORE ASHTON**

"The Self is ear of the ear, mind of the mind, speech of the speech. . . . Different is he from the known, and different is he from the unknown. . . . He is that which is not seen by the eye but by which the eye sees. . . ."

In the Upanishads the Self is a god-principle. But in non-theological terms, the unseen self is, even to Westerners, as the Indians knew it to be: an indefinable work within the human mind, struggling to see itself seeing. The enduring subjective strain in Western philosophies indicates that man has always desired to understand—to see—how the eye sees. The long history of mythological mirrors and masks in art confirms the desire.

The word personality itself comes from the Greek "persona" which signified the mask that the actor dons. Somehow, in the course of Western civilization, the mask became fused with the actor. He could never remove it. The work of the artists was, and is, to separate the mask from the person in order to find the person's essence. Or as Yeats, who was obsessed with the mask, put it, "genius is a crisis that joins that buried self for certain moments to our trivial daily mind." Artists must come "through passion to become conjoint to their buried selves."

Mining for their buried selves, the recent subjective painters are struggling in a mortal battle, quite as terrifying as the medieval battles with demons, in which for the first time in history they attempt to symbolize that which is "different from the known and different from the unknown."

Of all the painters engaged in this travail, Philip Guston is the most diligent. In order to receive his imagery, it is necessary to slip into an unfamiliar subjective range, a state in which it is possible to imagine that Guston is painting a portrait, stroke for stroke, of the laboring inner Self—or, that we know to exist but cannot see.

Once the transition to this range is made, it is not difficult to trace in Guston's imagery a whole galaxy of signs pointing to his subject-matter: the working self, and that which works upon it.

This is an awkward, groping abstract approach to be sure. In language, we do not know what to do with the emotions his paintings instigate. These schematizations of feeling speak a cryptic language, closing out commentary more effectively than any previous genre of painting, including non-objective painting.

Philip Guston

Poet, 1958

Photograph by Oliver Baker

Courtesy Sidney Janis Gallery



But there is no help for it. The intuitive way is the only ingress.

Guston's exhibition at the Janis Gallery continues the drama that took shape in his 1956 exhibition. There, in the earlier paintings, diffuse strokes, brief, hesitant, spread themselves loosely in drifting veils of light. But in the last works, these small strokes drew themselves together into formidable crests. Like the ridge of a giant wave, the crest hung over the paintings, symbolizing for the first time his inner vision of embattled being. The tensions he stated then, between floating unformed areas and emphatic crests—those consummations of all random events—became his "subject."

Two years later, the subject was transformed again, this time into a nerve-racking battle between the elements of flux and stasis. In grayed colors, deliberately crude, interrupted strokes,



and dense masses (which were nevertheless pierced through by the forces of "atmosphere") Guston expressed a conception of existential ambiguities.

But in the recent paintings, the unnameable is a most potent force and one can only *feel* how much closer he has come to seeing himself seeing. His paint responds so directly to an inner twitching, to his emotional responses to tensions and tragedies without, that there can be no separations, not even from visual to lingual symbols.

Certain habitual figures have been carried over. Persistent root



John Chamberlain

Summer Sequence, 1959

Photograph by  
Rudolph Burckhardt

Courtesy  
Martha Jackson Gallery

or tendril shapes burrowing downward; huddled forms, pressing together in defiance of the withering, moist atmosphere trying to dissolve their edges; little patches of pristine blue—hidden paradise seen all too briefly—and above all, the crests: Those horizontal weights are the intractable forces of destiny in Guston's drama that in no circumstance can he evade.

The large paintings are naturally full-length "portraits," while the small oils and gouaches are impressions of single aspects. Characteristic of all the large canvases is a wild pitching of "structures." Those structures are generally awkward, asymmetrical strands of matter which seem to stumble blindly through an interminable journey. All that can happen to a painter's most intimate forms happens to them. They are assailed by the looping waves of atmosphere that are, in these recent paintings, weights in themselves. They are undermined by their own lack of coordination. They seem thrust together by accident, their parts poorly matched. They draw to themselves parasitic hangers-on that impede their voyage and make them tremble with effort. They are like magnets forcibly held apart. They want to come to rest but the "forces" keep them in perpetual imbalance.



Alfred Leslie

#25, 1959

Photograph by  
Rudolph Burckhardt

Courtesy  
Martha Jackson Gallery

Their colors are attacked too. Red and gray seem to symbolize for Guston solids that are threatened with dissolution. Often a small patch of red clings like a barnacle to the rust-blacks of the structure, as if its existence is in peril. Or a clear orange, blue, or green, shoots out in lonely flight, trying to rid itself of the inevitable dependency.

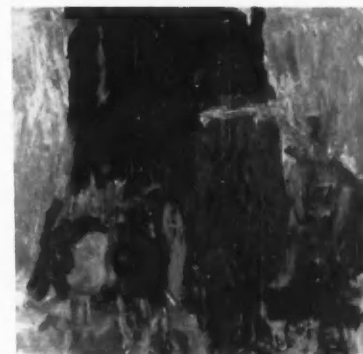
As fragile as the linear structures dominating these canvases are, they are still the only material facts in the events of these paintings. Their braided, dense consistency becomes the self-

evident matter in this dream of self. (To go back for a moment to the Upanishads: the Sanskrit term for perceived forms is "rupa" which means not only form and shape, but color as well, since there are no forms or shapes without color. This intimacy of color and shape is perfectly understood in Guston's painting. His hand constantly invents shape with the matter or color of his paint.)

Among the larger paintings the image of the journeying self (not a portrait of the nervous system but of an inner event) is clear. In "Grove I" the peculiar vertical, with spindle props, goes through dense spaces where few lights erupt, moving toward a blocky crest—thick, greasy weavings of black over blue—and there, it is stopped. In "Sleeper II" long, undulating strokes of washy gray billow beneath the thin crest. Slender forms, hanging down like stalactites, are senselessly interrupted by currents of vibrating strokes. "Poet" strains wildly against the waves of blue-gray and pink-gray seeking to engulf it. This one seemed to me like a pictorialization of the kind of dread Sartre refers to in his title "Nausea."

Finally, in one of the most wrenching paintings in the show, "Painter" the crazy, rocking, disjointed "structure," spread out like Eliot's etherized patient, is surmounted by the one densely painted block of red. This "fact," clapped down unmercifully on the vacillating forms below, is the great climax, the clash in Guston's drama, the essence of his dialectic self.

The smaller paintings take up the problem of contingencies. In these, Guston poses one thickly congested form against another. They touch but are not inherently related. What relates them is the absurdity of their necessity for each other in the face of omnivorous atmosphere. Guston places these heavy forms high, as if they were boulders threatening to tip over a



Philip Guston

Traveller, 1959

Photograph by Oliver Baker

Courtesy Sidney Janis Gallery

thin edge, falling to crush all life beneath them. The subterranean closeness in some of the smaller paintings is suffocating. The world of that which is different from the known and different from the unknown is terrifying.

During the past month I've seen an unusual number of exhibitions by younger artists, mostly in their thirties.

Sculptor John Chamberlain in his first full-scale show at the Martha Jackson Gallery is thirty-two years old. He is an heir to the "found" materials tradition, limiting himself to the use of steel fragments gathered in automobile graveyards.

Chamberlain struck me as a robust, natural sculptor whose intentions are far from the meditative preoccupations of an artist such as Brancusi, but whose virile instincts make up for a multitude of lacks. I was impressed with the way he clustered his forms—the pleated, colored sheets of fenders, doors and hoods—around deep interstices. He has a way of suggesting powerfully intricate patterns which become mass, and then countering them with a flare of line, arcing out into space.

Some of Chamberlain's larger pieces were complex like the engine-room of a ship, and the whirling of lines extruding from the central mass made them vibrate. What is important about Chamberlain's work is that the parts themselves, exhaust-pipes and engine parts included, do not obscure the sculptural whole. He has a sense of form that over-rides the emphatic materials he chooses. When the "found" object sculpture subsumes the object, that is the culmination; the only way this genre of additive sculpture can survive. Chamberlain has a good chance.

Showing at the same time at the Jackson Gallery was Alfred Leslie, also thirty-two years old, and also profoundly influenced

(Continued on page 32)



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Museums, as we know them, have their origins in a combination of love and self-interest. The wealthy traveler of earlier centuries who established the nucleus of our modern collections loved beautiful and unusual objects and he was fortunate in being able to purchase the things he liked and wanted. His taste was personal, he indulged it to the full and his influence is still felt in many European museums today.

The wealthy personal collection is, however, less and less a possibility in our modern world and economic and political developments are steadily altering the nature, the financial support and, in many cases, the purpose of museum collections. Increasingly they are being taken over by public bodies and maintained and developed from public funds. Public money implies support and public use; it is perhaps timely that we take a new look at museums for many of them are, in the fullest sense, *ours*.

Firstly, museum material is fascinating material and much of it is unique. Most modern men and women cannot, or do not want to fit such things into their daily living and so there is perpetually the danger of an "embarras du choix," the risk that museums may acquire too much and far more than their founders or the architects of their buildings originally conceived of. The problem therefore arises of what do we do with it—*how much* do we show? Collecting is a habit of mind as well as of body and of purse and it is almost an occupational disease, which museum officials tend to acquire in the same way as hairdressers fall to fibrositis, miners to silicosis and tennis champions to damaged elbows.

We have to choose, to select, for no museum can be all things to all men. That which is significant and delightful to a university professor, a research scholar or an advanced student will not mean anything at all to Hans Schmidt, John Brown or Pierre François—or their wives, daughters and sons. We are compelled to decide our particular function, but the decision is rarely a personal one, for the nature of our exhibits, the extent of our collection, the locality in which we work and the structure of the society in which we live—all these and other factors determine to a considerable extent to whom we show our exhibits and to what purpose.

A new trend in museum thinking has made rapid strides in recent years, a trend which fits well into the pattern of thought of the post-war years: much museum material is international, the product, with variations, of all mankind and belonging to all mankind. Museum material is, therefore, potentially a unifying force and many ways have been tried of incorporating, even among purely local or

national material, an implication affecting the unity of mankind.

There seems to be little cause for complacency. However, museums do, indeed, interpret life, but they do not always do so with a clear voice and their message is not always welcome. One senses sometimes an atmosphere of disappointment, disillusion, frustration. Of course the fault lies, as it always does, on both sides. There is no perfect museum, just as there is no perfect visitor. Can one, in general terms, list their respective inadequacies, as each appears to the other?

To many visitors many museums still seem to be too big, too full, too grand, too rich. Museums often expect too much—in understanding, in appreciation, in physical stamina—and so they fail in many cases to become a part of everyday life. They seem too specialized, often too erudite and it is difficult for the man in the street to see the connection between one display and another. Their basis seems to be too exclusively in the past, they seem not to relate the objects they cherish and display to what that tall young man does in his working hours, or that solid bourgeois' equally solid wife uses in her kitchen.

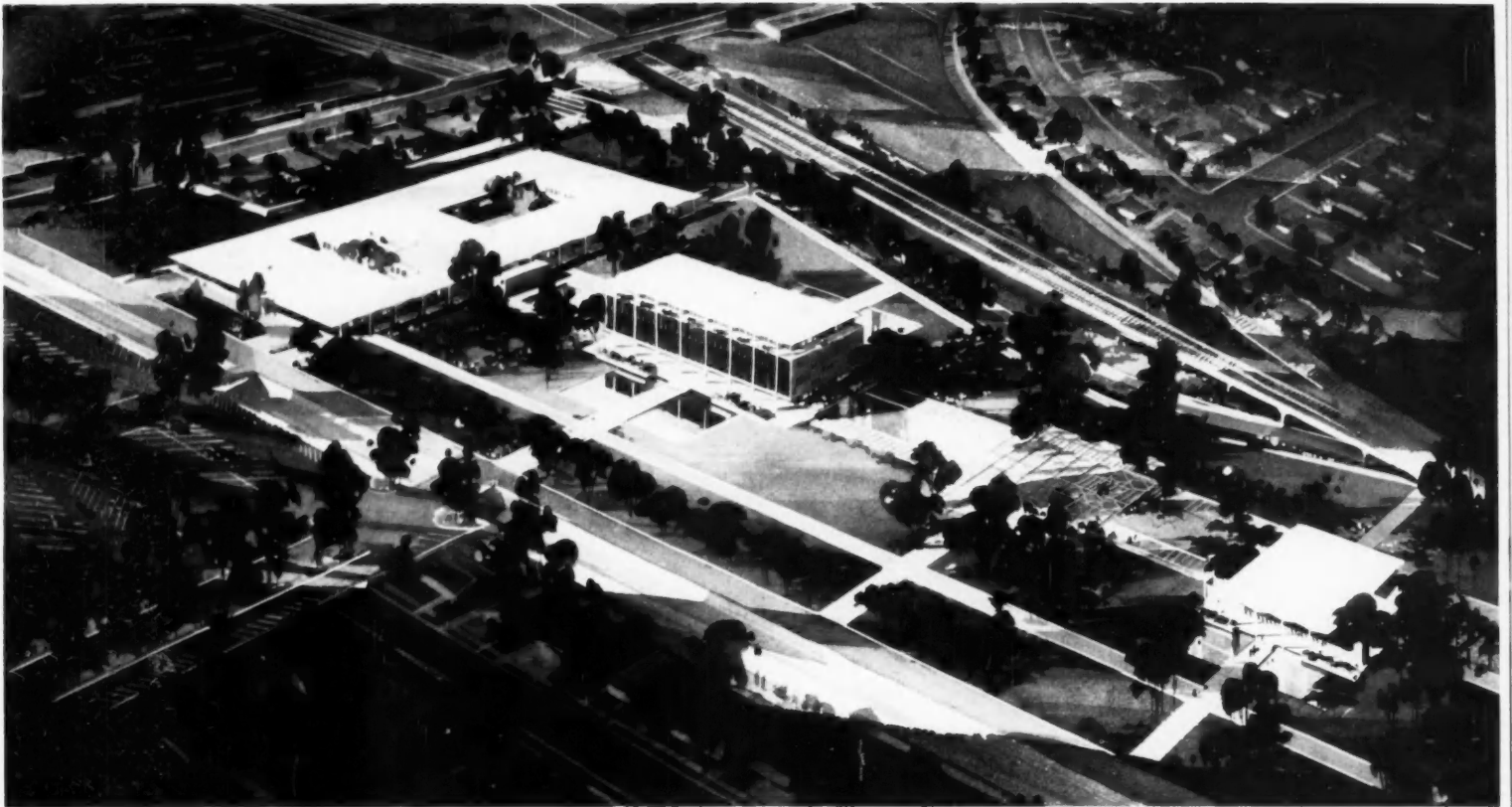
To many museum officials, on the other hand, the ordinary visitor often seems profoundly stupid. He is either inert, using nothing of the self that goes so keenly next day to a football match or a cinema; or he is greedy, trying to see too much in too short a time. Being of the twentieth century, he "has no time to stand and stare," and often rushes past things which would speak to him vividly if he would but pause and really look at them. He is superficial, because he is often too lazy to think. Feeling, too, often seems difficult to him; his channels of appreciation have been blocked, his senses atrophied and his enthusiasms dulled by much that happens to him outside and he cannot relax enough to find renewal.

So the scene is variegated—hopeful at one moment, frustrating at another, enthusiastic here, discouraging there . . . but no one can doubt that things are on the move, that the museum world is alive and, in places, almost kicking. Directors and curators are no longer the hermits they once tended to be, they are often out of their buildings—talking, listening, looking—as much as they are in them and this is a symbol of increasing museum influence among the community.

Exhibits, too, even very precious ones, are taken out of their cases and sent a-journeying to an extent which would have seemed the height of folly a generation ago. National museums lend to provincial ones and to one another, many museums lend things to schools, to churches, even to shops. And in some places "shop things"—everyday objects made

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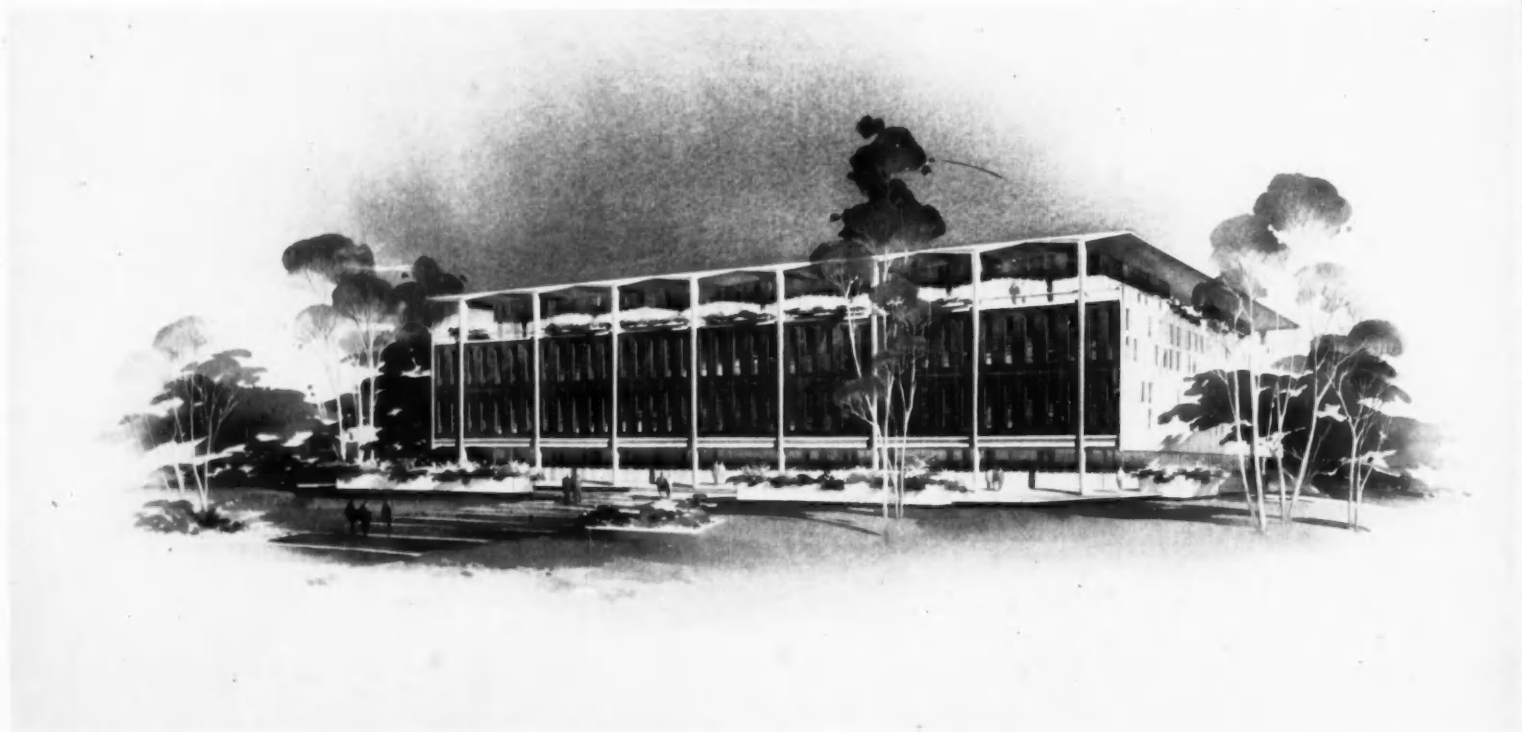
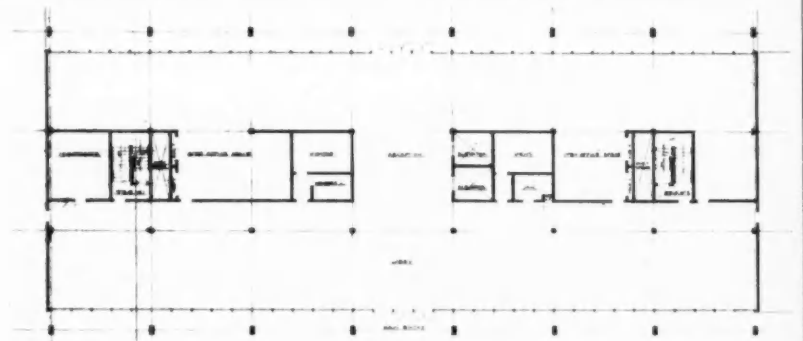




# COMMUNITY DEVELOPMENT

BY WILLIAM L. PEREIRA AND ASSOCIATES

## GENERAL OFFICE BUILDING



### The Library

Representing one of the few public libraries to be entirely financed by private industry, this new building which is donated to the City of Fullerton by the Hunt Foods and Industries Foundation will occupy a seven-acre park-like setting and serve not only as a branch library but as a cultural and community center as well. Accordingly the plans make provision for a multi-purpose meeting room and auditorium, and special music room for the audition of live and recorded music. The library will also include a lounge, where rare editions and presentation collections will be displayed in a living-room setting, several patios designed for outdoor reading, and the inclusion of gallery panels on many of the interior walls to facilitate the presentation of art exhibits and library displays.

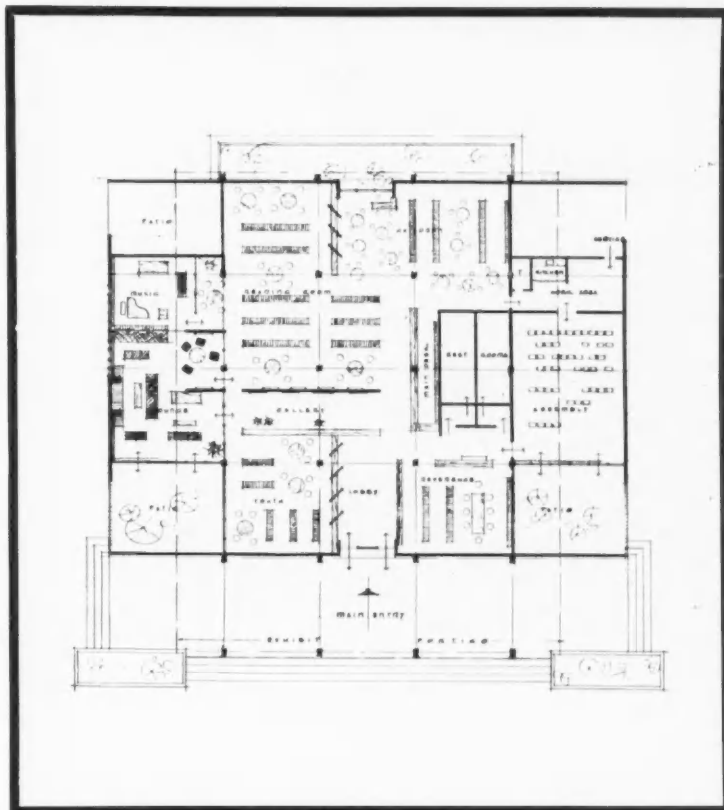
The building itself will contain 10,000 square feet of floor space, will be fully air and sound conditioned and utilizes the latest advances in illumination. Natural lighting will be provided by a clerestory window around the entire perimeter of the structure, and the facade will incorporate a series of narrow embrasures set with stained glass. The main entrance will feature a large reflection pool.

### The General Office Building:

The general office building for Hunt Foods and Industries will be situated in the same general park-like area, and will conform in architectural style with the library. The office building, four-story high, with basement, will contain approximately 60,000 square feet of floor space. It will be of precast concrete and utilize a unique style of framing. Material will be precast stone and mosaic tile. There will be no cars in the park area, all parking is to be peripheral.

The first floor, recessed to provide a covered promenade around the building, will contain a formal lobby designed to serve also as a gallery, for painting exhibits or other displays, and general office space. The second and third floors will be devoted to private and open offices and, at each end of the building, conference rooms. The side walls will be pierced with random slit-like apertures, glazed with colored glass, which will admit soft light into the conference rooms by day, and form a dramatic pattern of illuminated panels at night. On the south elevation, narrow deep-set floor-to-ceiling windows provide their own sun-control for the second and third floor offices.

Executive offices are on the fourth floor which is set back to provide an open landscaped terrace with entrances from the offices and conference rooms.



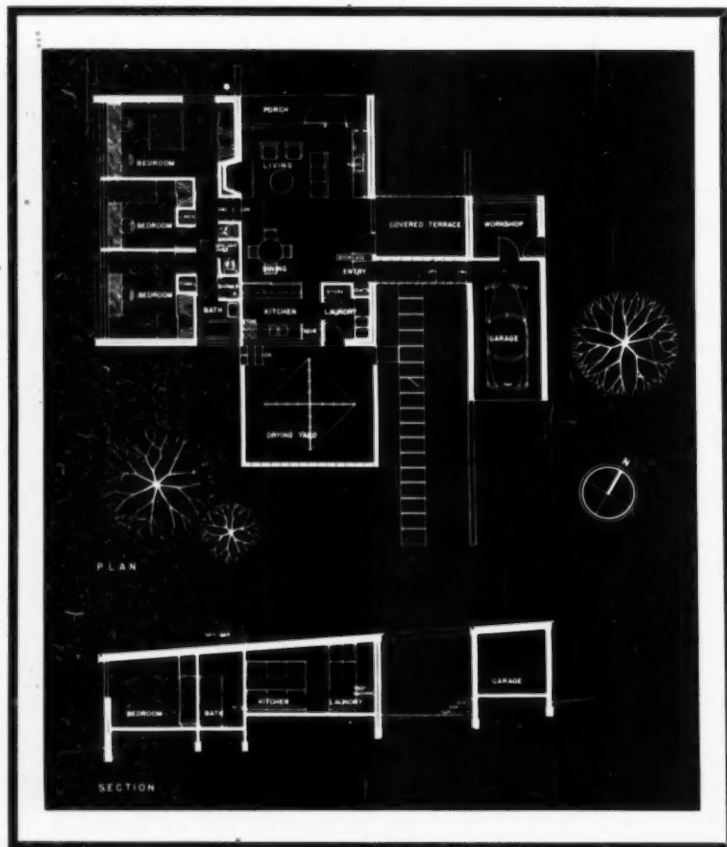
LIBRARY



PHOTOGRAPHS BY BILL BUTTERFIELD



## TWO HOUSES BY HARRY SEIDLER, ARCHITECT



The cross slope of the suburban 90'-wide block for this house resulted in a floor plan arrangement on three different levels. The main house has a simple bi-nuclear plan with living and sleeping sections on different levels, three feet apart vertically. The connected but separate garage is on a higher level.

The plan exposes the main living area toward the rear garden and places the service portion on the street side. Various court yards, open and covered, are created around the house. A service court hides the laundry hoist. An entrance court is created between the house and garage and a covered outdoor living court is separated from it by a screen wall.

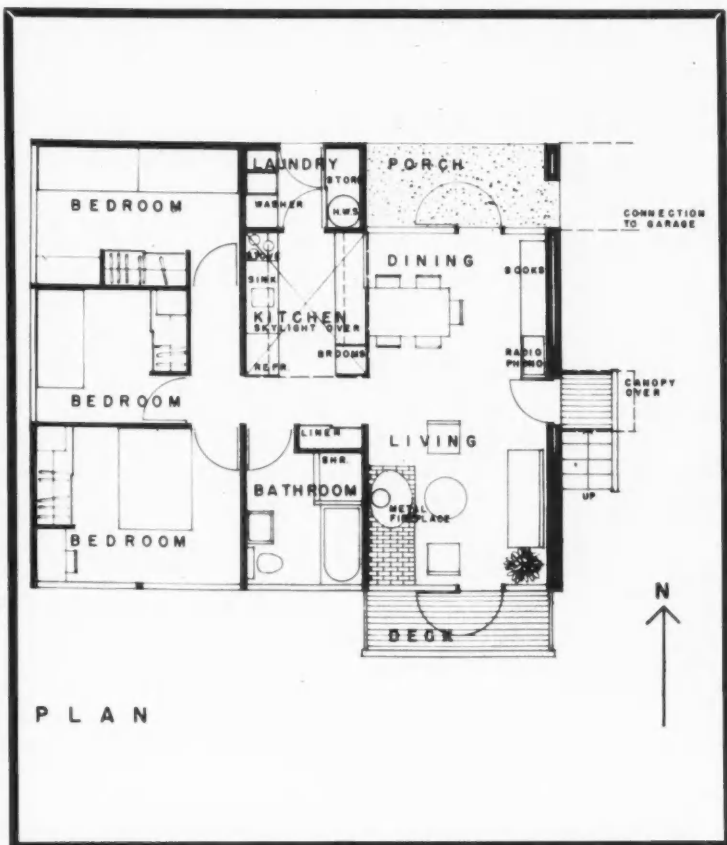
Construction is of standard biscuit-colored 11" cavity face brick with a corrugated asbestos cement roof of continuous slope following the three different floor levels and generally parallel to the slope of the land.

Contrast is provided to the bricks by the use of natural concrete block grille walls. The one connecting the house to the garage gives support to cantilevered precast concrete steps leading to the garage from the entrance court. The house is anchored to the site by extending low retaining walls which form the divisions between different levels.



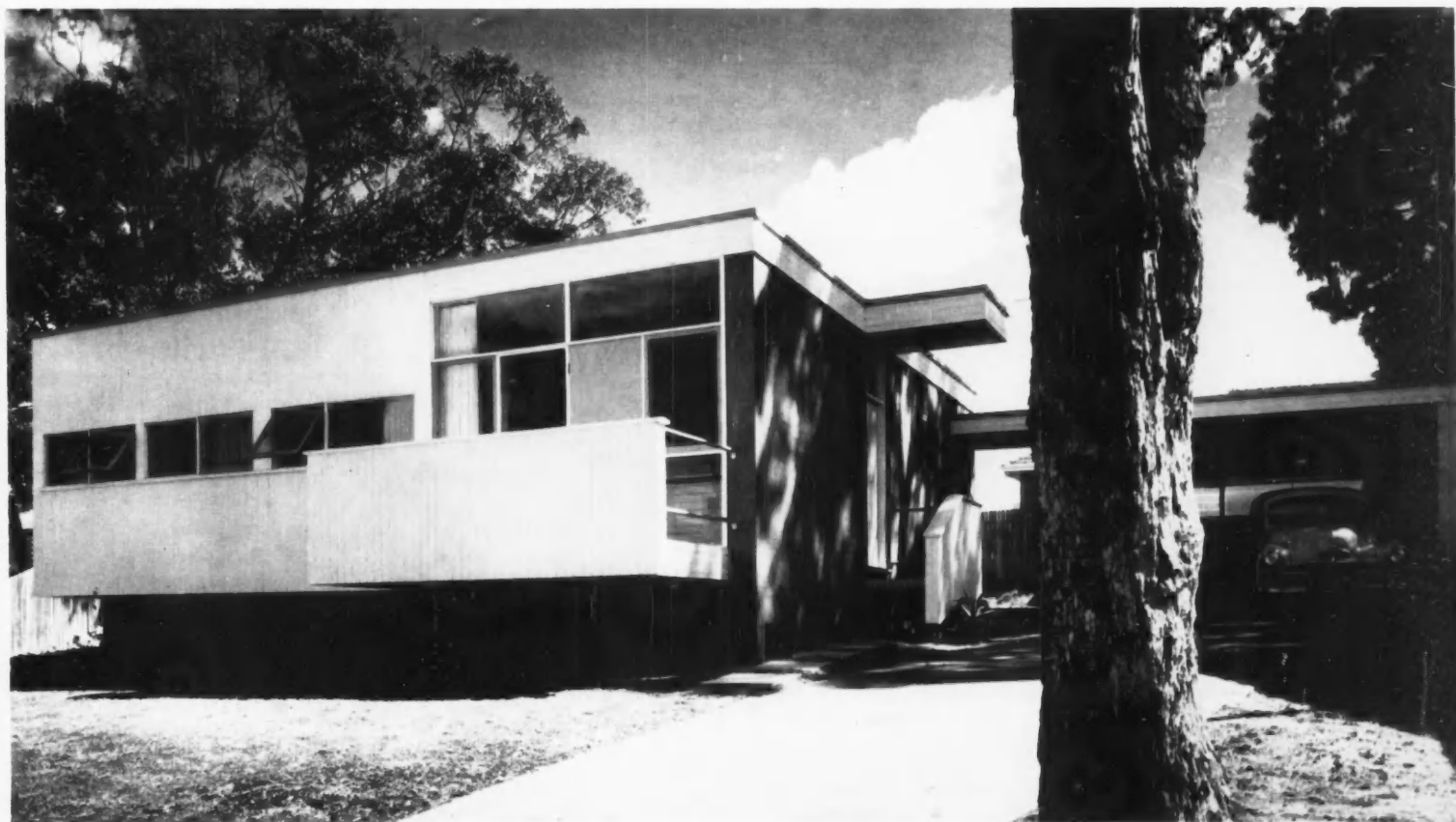
PHOTOGRAPHS BY MAX DUPAIN





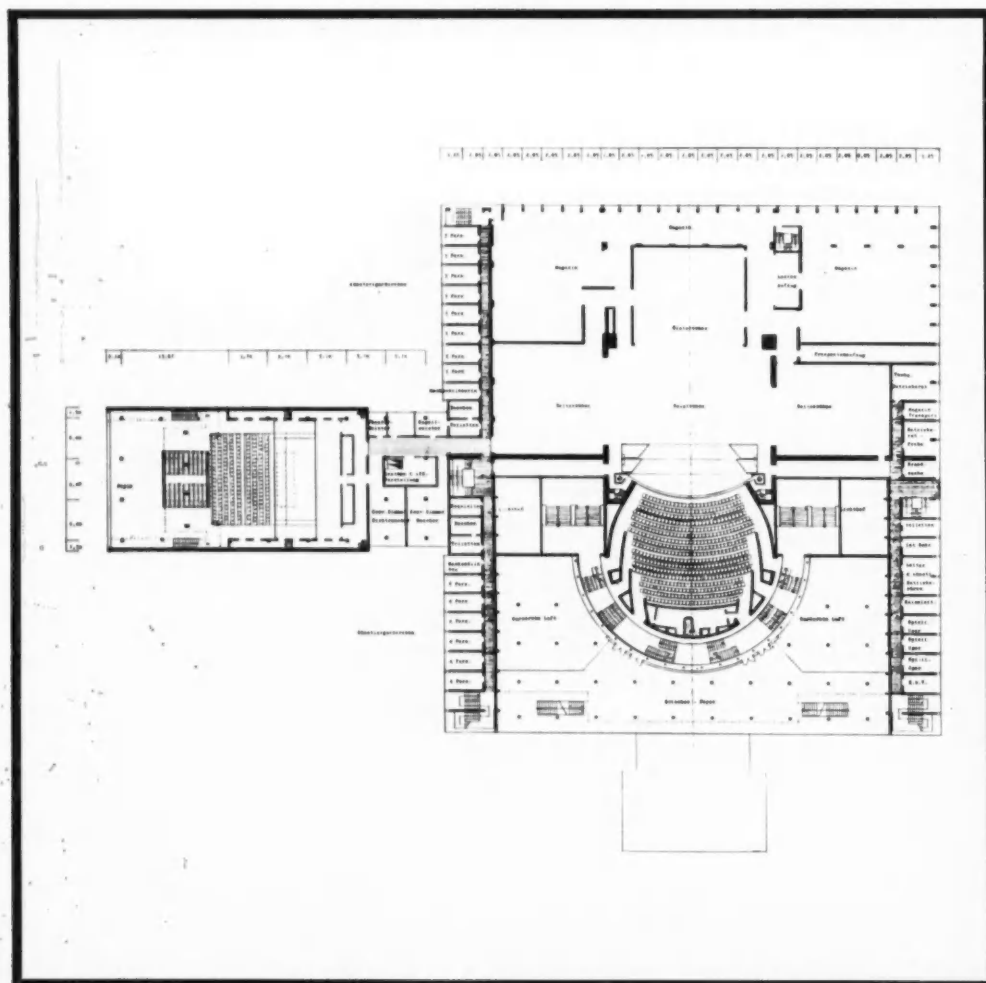
This small three-bedroom house, with a total of 875 sq. ft., contains all the amenities and spatial characteristics of a modern building. The plan form is practically square to achieve the minimum of exterior wall surface. This form is fitted to the site by the introduction of a cross-wall below the main floor, over which the house is cantilevered to the south, thereby reducing foundations to a minimum.

(Continued on page 32)





NEW THEATER BY WERNER RUHNAU, RAVE, AND M. C. VON HAUSEN, ARCHITECTS



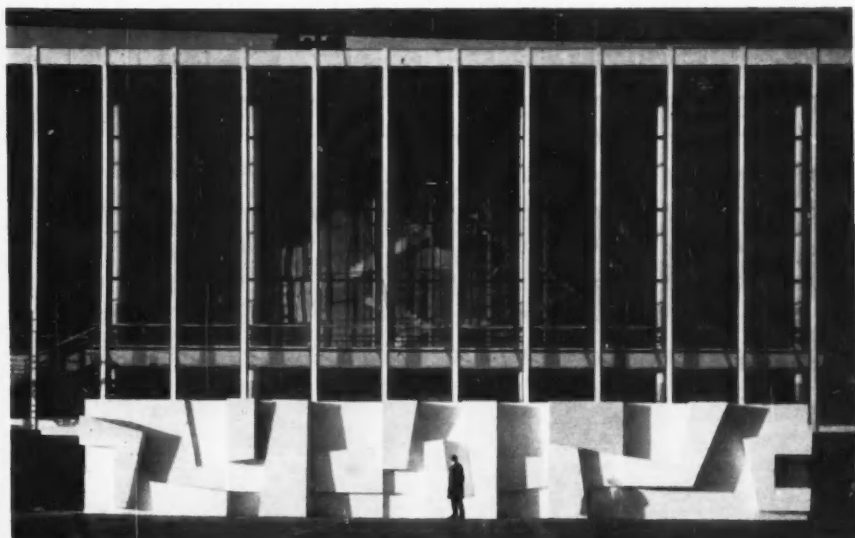
PHOTOGRAPHS BY PETER MOEGENBURG, GREGOR STUHLER

The new theater in Gelsenkirchen, a German city of 400,000 inhabitants, is being built in the center of the city and is to be the core of an eventual harmonious and well planned urban redevelopment plaza. The integration of the theater with this new plaza has been considered as important as the integration of actors and spectators within the theater.

The circular shape of the theater with its limited seating space for balcony and orchestra, makes for a close contact between the members of the audience as well as between players and the audience. The ceiling of both the theater and the stage is continuous and as the curtain opens there is no interruption. On the main stage of the large theater, which will be devoted to major productions, and can seat 1050, mechanical devices have been provided which will permit quick changes of scenery. The theater has been so designed that side stages and backstage are on the same level as storage space. Under the stage is the mechanical core comprising heating, lighting, sprinklers as well as storage for scaffolding, carpentering, etc. The workshops (carpentry, painting, montage, etc.) are above the stage. An elevator connects these workshops with the stage and basement. The administration and production offices are located in six stories on the east side of the building and connected with the six stories on the west side containing wardrobe and dressing rooms, rehearsal rooms. A room for ballet and a large rehearsal stage are on the same level as the work rooms. While in the large building of the new theater the relationship between actors and spectators is fixed, the small theater, seating 400, is completely flexible. Besides the usual arrangement where the audience faces the stage, almost any other arrangement is possible through the easily movable rows of seats, even within the same evening.

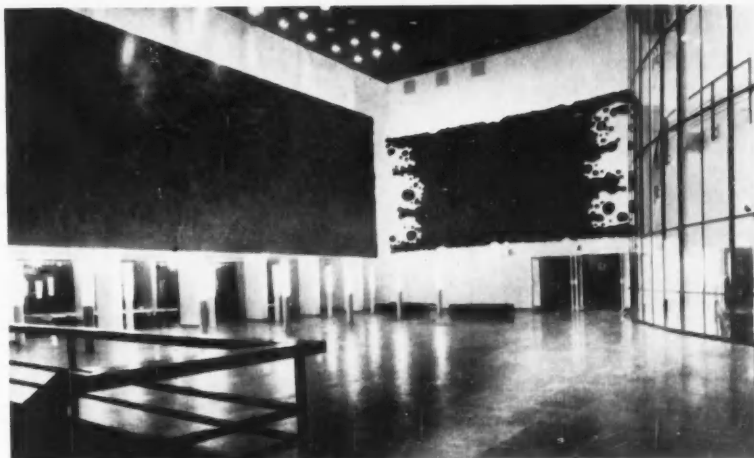
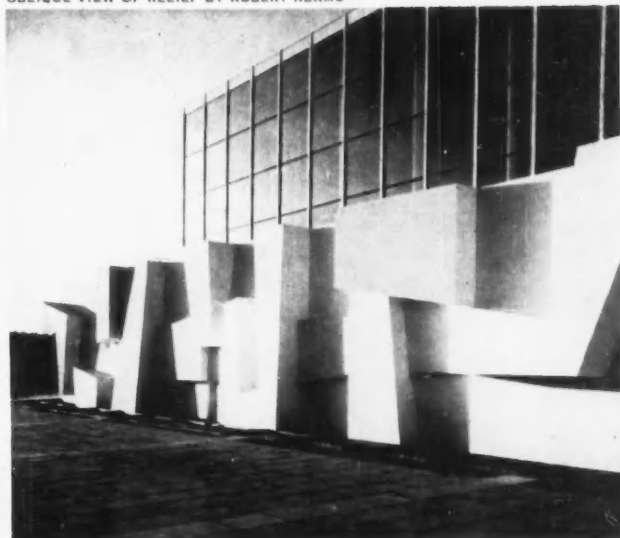
In the foyer of the small building Jean Tinguely has worked two walls, each 10 x 5 meters. In

(Continued on page 32)

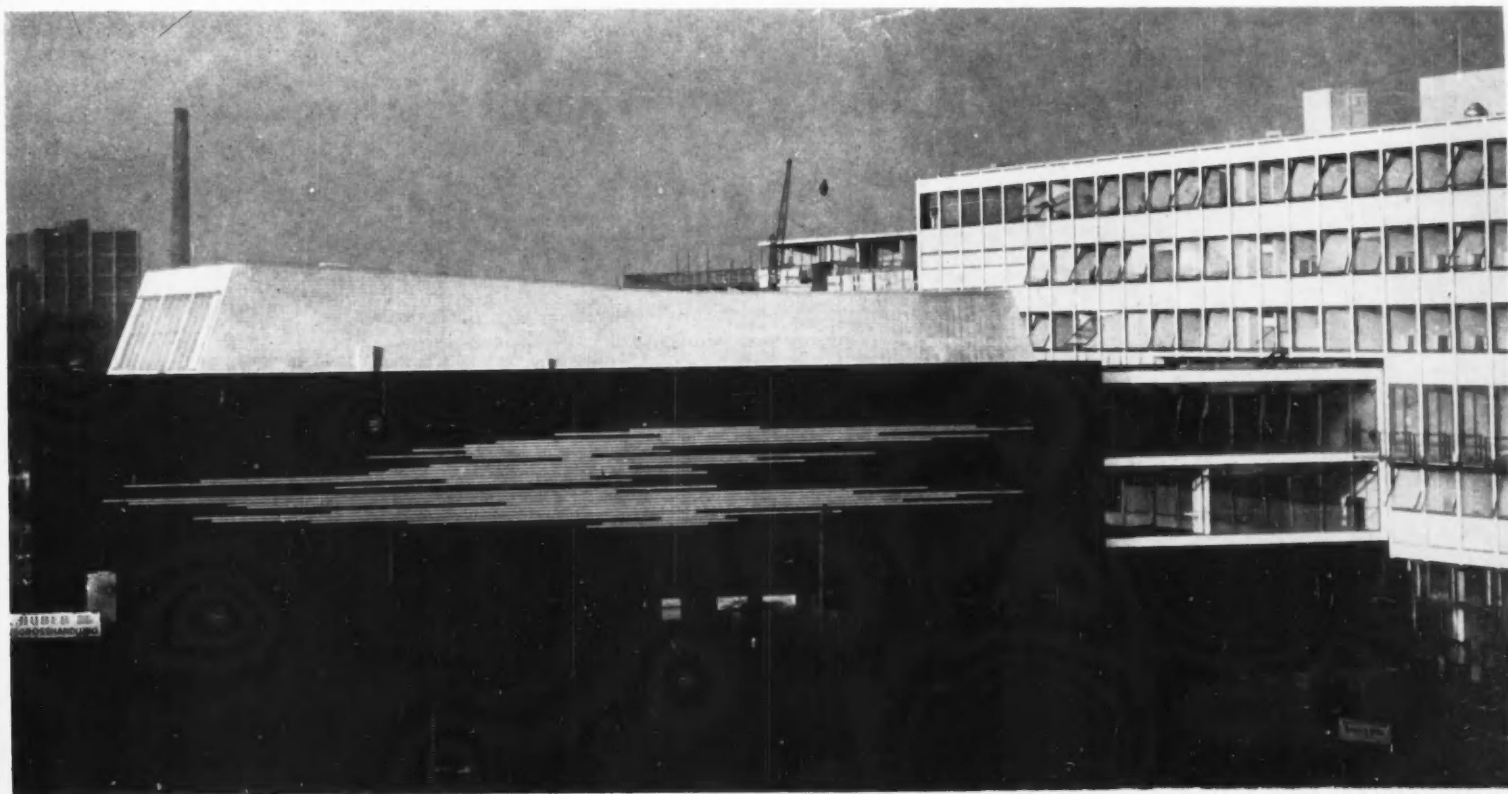


FACADE, CENTRAL SECTION: RELIEF IN POURED CONCRETE BY ROBERT ADAMS

OBLIQUE VIEW OF RELIEF BY ROBERT ADAMS

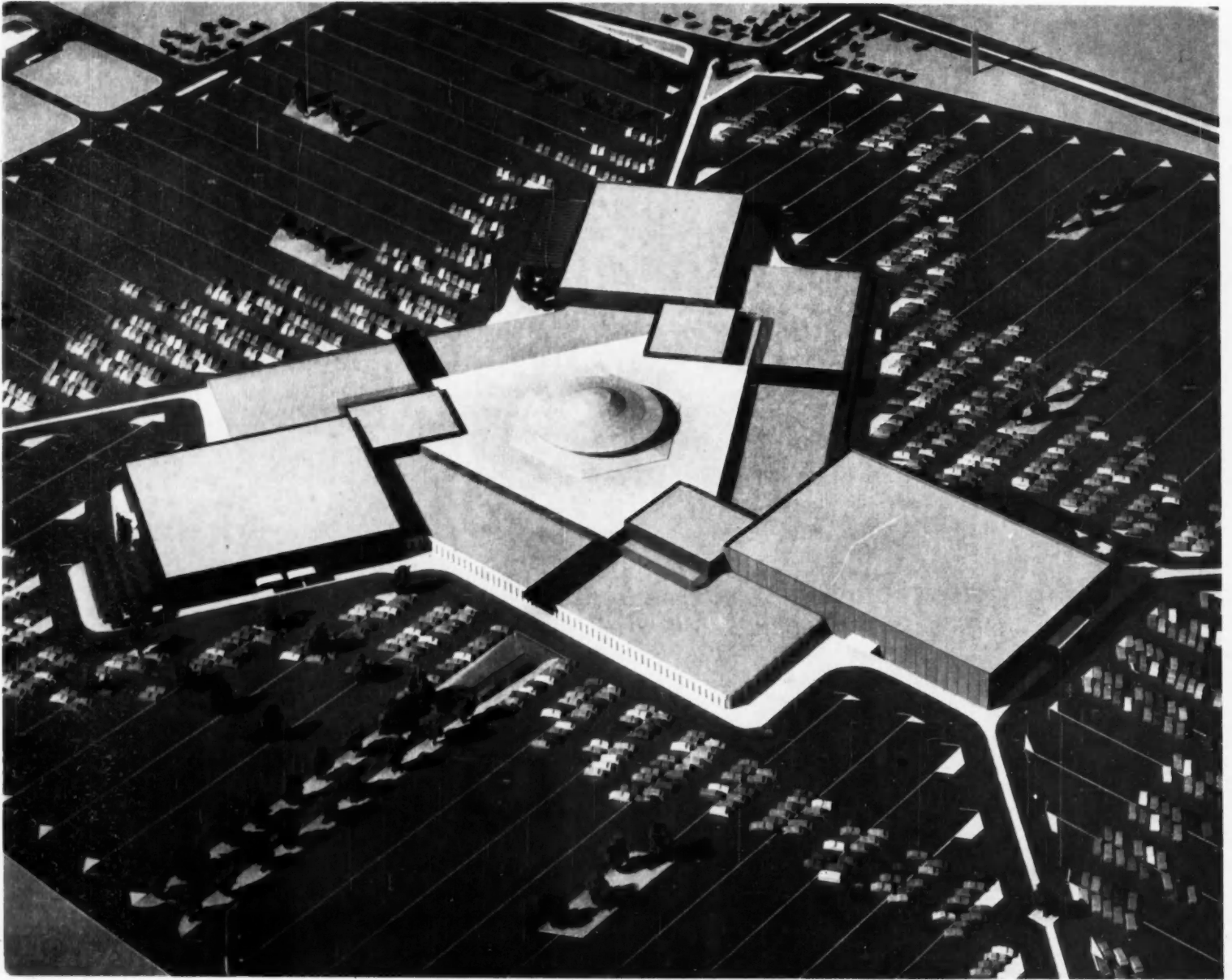


MONOCHROME MURALS IN THE MAIN FOYER BY YVES KLEIN



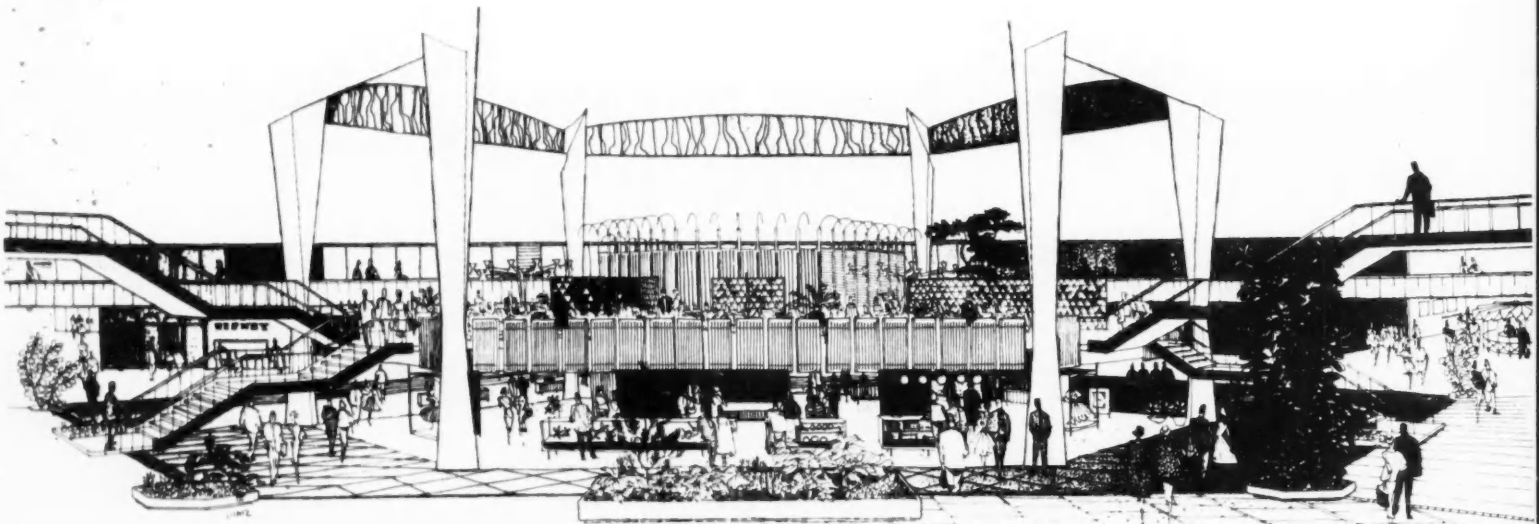
THE STUDIO THEATER: RELIEF IN ALUMINUM TUBE BY NORBERT KRICKE





PHOTOGRAPH BY GORDON SOMMERS

## SHOPPING CENTER BY VICTOR GRUEN ASSOCIATES, ARCHITECTS

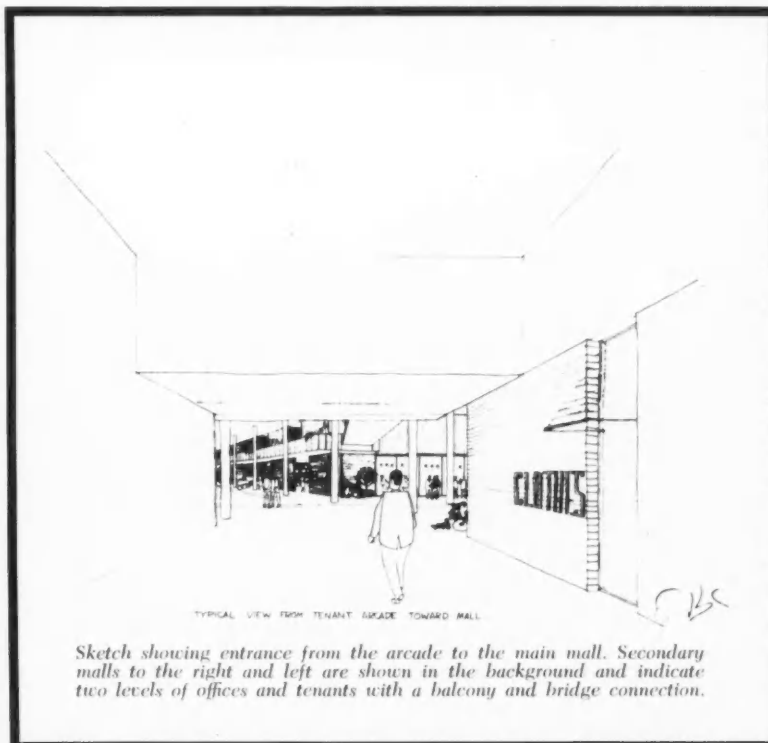
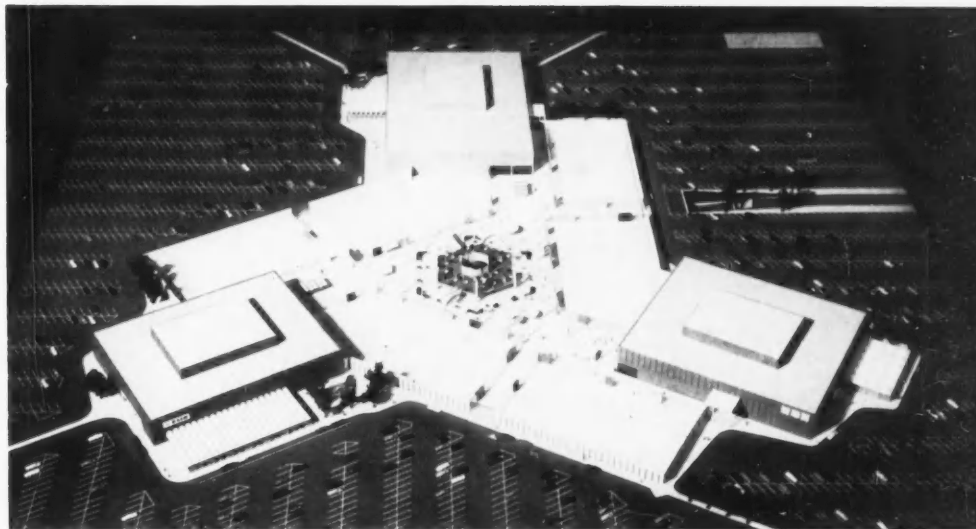


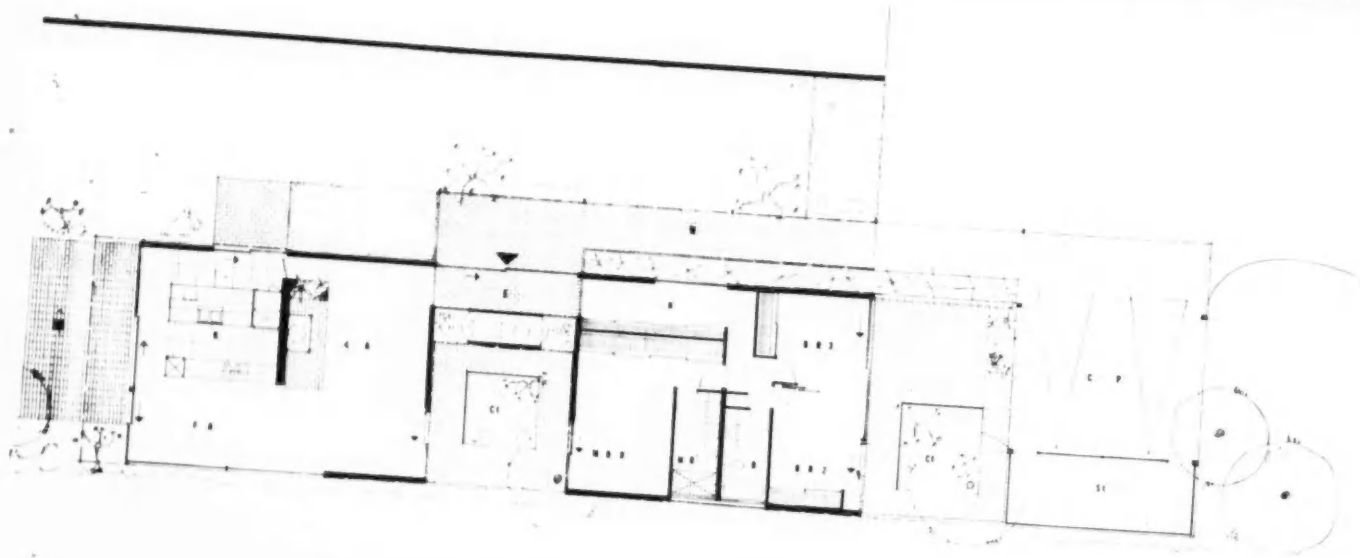
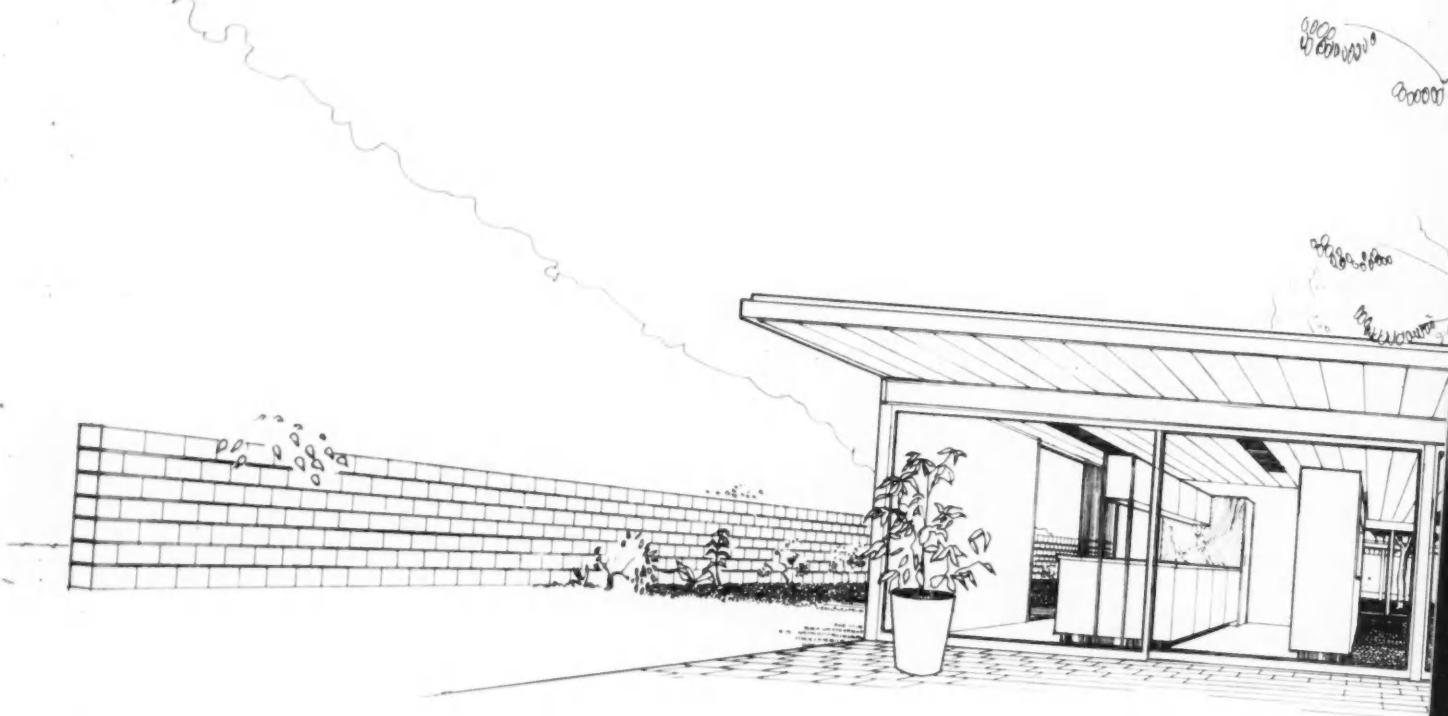
MAIN MALL.

The Randhurst shopping center is designed to provide the growing suburbs of the northwest Chicago area with the most modern of merchandising facilities. Three major stores of metropolitan Chicago have joined their merchandising skills to create the first three-department-store regional shopping center. The architects have combined contemporary design with the most advanced engineering principles in working out the triangular plan which gives maximum retailing efficiency; and, with its sheltered, air-conditioned galleria, courts and arcades, its ample parking, and lower level delivery route have created a maximum in shopping ease and convenience.

In the initial stage, the project will provide approximately 950,000 square feet of retail space. Plan for expansion has been worked out to meet foreseeable future growth.

The enclosed galleria and covered courts and arcades insure year-around springtime and shopping comfort. The sheltered center permits maximum merchandising flexibility and eliminates the need for typical glassed-in store front and entrance. Stores and shops will be open to the galleria and the courts. The service route loops through the basement to provide the convenience of weather-protected delivery, receiving and shipping for the merchants and keeps the noise, odor, and confusion out of the customer's sight and hearing. The pavilion, slightly above eye level, offers a restaurant, coffee shop and cocktail lounge, and an area has been set aside for public events activities.







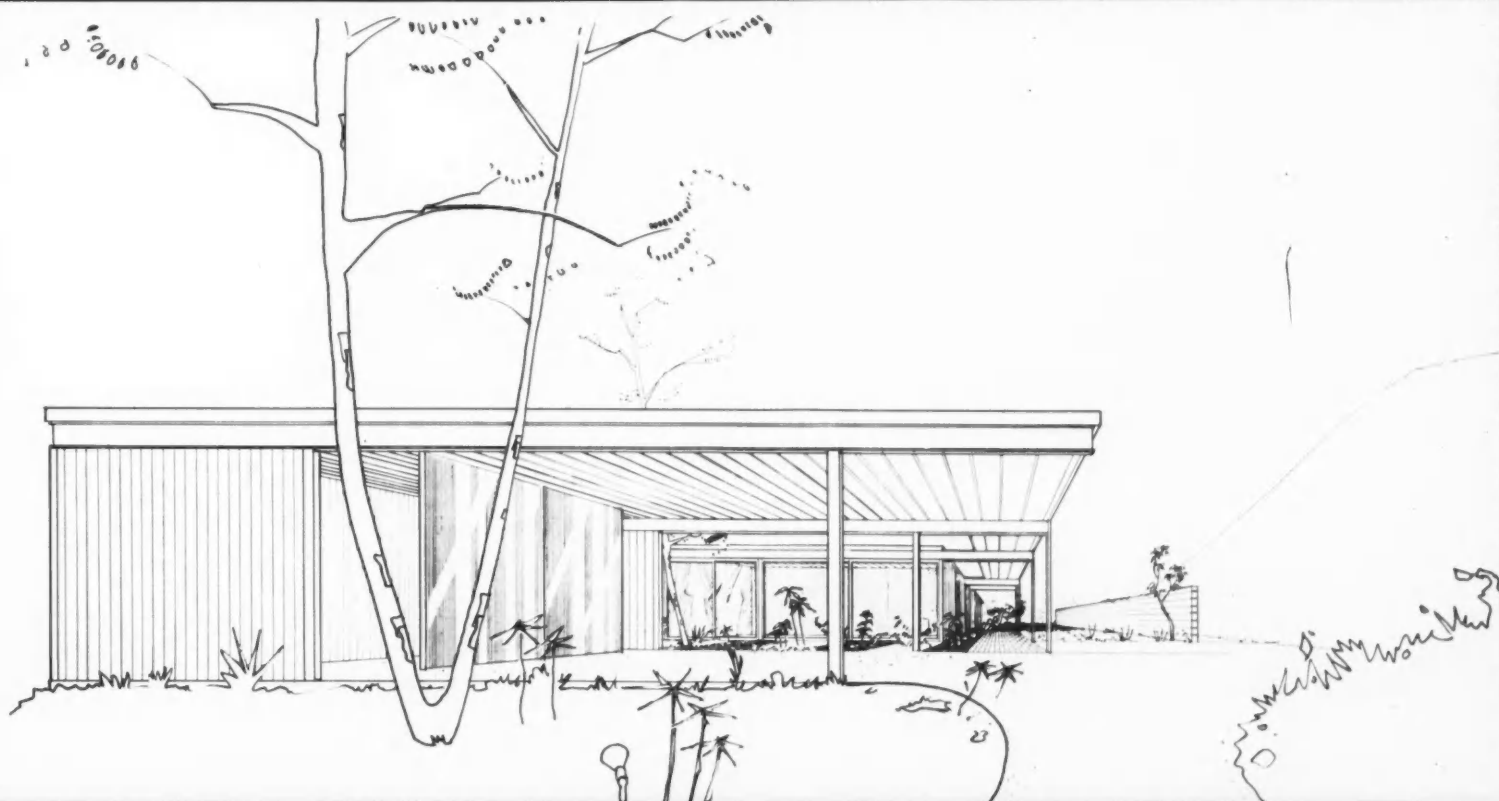


Although designed as a speculative venture this house in no way compromises what would be considered appropriate to the best design standards. It is not planned to mass produce this house inasmuch as it has been custom designed for a particular site. A prepared building area is above a canyon road reached by a long drive. It is unique in size and shape and is enhanced by a handsome stand of sycamores.

The plan is divided into three components, the living-dining-kitchen unit, the sleeping unit, and a carport-work-area-storage unit. Courts, with trees, have been created within the plan for an interesting spatial effect and integration with the site. Continuity has been maintained with a continuous fascia. The entry is the connecting link between the living area unit and the sleeping unit. A view of one of the courts is visible from the entry. Continuous roof decking provides dramatic cover from the carport to the entry. The kitchen-living zone was placed at the extreme south end in order to relate to the recreation area. Solid walls shield the quiet areas from canyon noises. Glass is used extensively to take full advantage of the sun and natural setting.

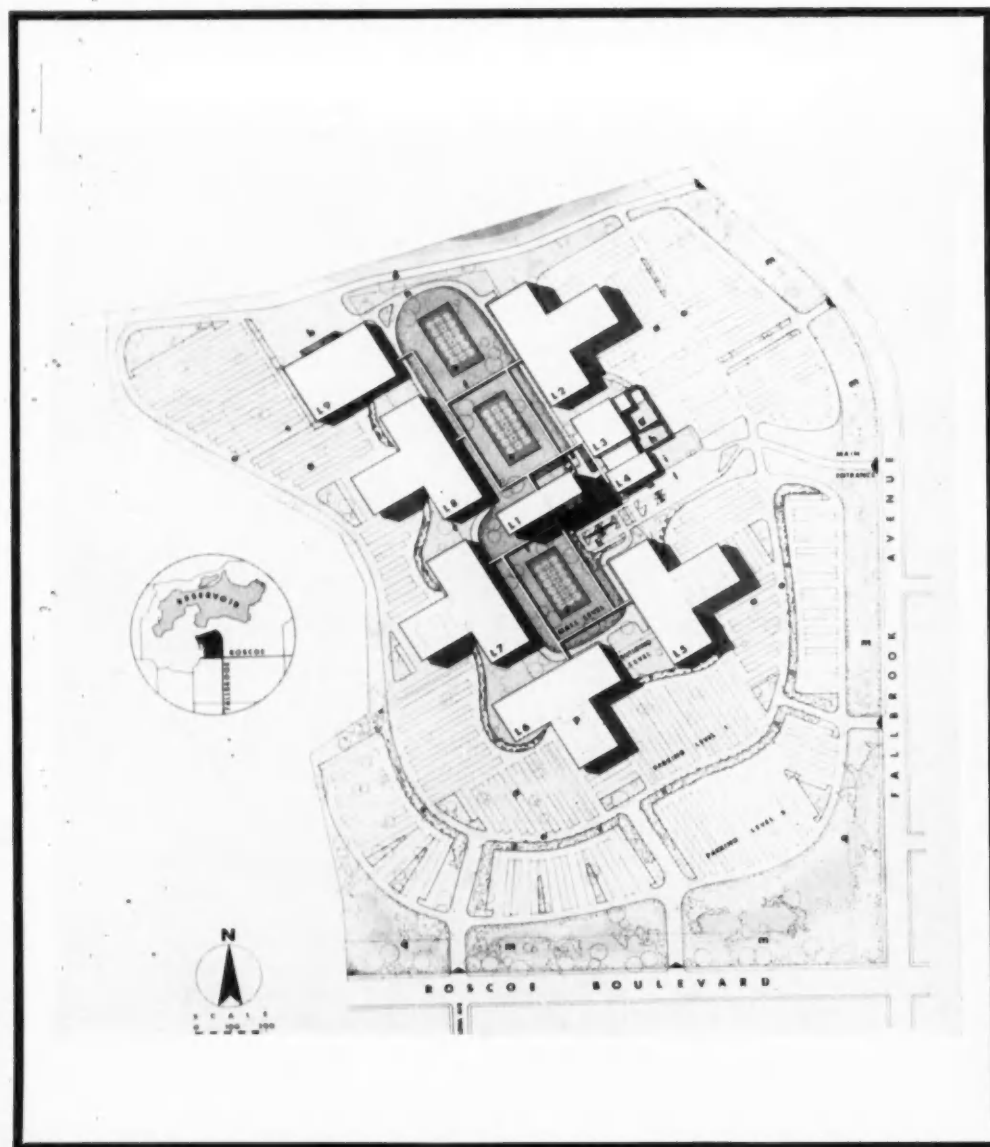
For purposes of scale and certain physical properties the longest span decking available at the time was used (32 feet). Acoustical panels will be slipped between the lower flanges of the deck inside the house, while outside it will be left exposed. 4" WF columns support 8" I beams; steel decking (short span) and steel-framed sliding doors form the outside walls. Two steel mesh doors screen the work area and the bathroom windows.

### STEEL HOUSE BY PIERRE KOENIG, ARCHITECT





## RESEARCH AND DEVELOPMENT HEADQUARTERS



These research and development facilities for Ramo Wooldridge presented problems not usually encountered in the planning of industrial installations. Because of the unpredictable demands of the future the project had to be readily expandable to keep pace with the technological advances of the space age.

The architects developed a master plan predicated on a T-shaped two-story building with approximately 122,000 square feet of floor space divided between offices and laboratories. The first phase of construction consists of three of these buildings, a four-story administration building, a cafeteria-auditorium, a building for special engineering and services, and a utility center grouped along a landscaped mall. Because of the prototype scheme utilized, it will be possible to increase the productive space as much as 40% by quickly creating two more identical laboratory-office buildings. The master plan also includes provision for extending the cafeteria and special engineering building, and the utility center is already designed to accommodate the ultimate population of 5000.

The prototype buildings are identical only in plan and construction. Inside they are entirely flexible to allow different combination of office and laboratory space depending on the ever changing requirements of the moment. Combinations of basic spatial modules can provide working areas in almost any desired shape and size. The T-plan was chosen because it offers maximum window space. Offices are grouped along the perimeters of each building with the interior space devoted to laboratories and corridors. Landscaped malls and tree-lined promenades, fountains and reflecting pools (which also serve as spray pools for the air-conditioning system) create a park-like atmosphere for what is basically a completely utilitarian facility in what is essentially a non-industrial neighborhood. One of the principal objectives of the master plan was to create a facility that would do credit to the surrounding community. The architects planned wide set-backs, generous landscaping, and kept the buildings low and within human scale. Parking areas are screened from public view by a system of gently sloping es carpments.



ALBERT C. MARTIN & ASSOCIATES, ARCHITECTS







Under present zoning and FHA requirements as well as financial conditions the builder feels that it is vitally important to give the home buyer the optimum use of the land he buys with his house. The recognition of the importance of good planning is responsible for the association with two architectural firms, A. Quincy Jones and Frederick E. Emmons, A.I.A., Los Angeles, and Anshen and Allen, A.I.A., San Francisco. While the architects worked independently of each other, a number of advantages accrue through the pooling of concepts which result in a better housing project. Working closely with the architects for the effective utilization of modules and dimensions of products which are readily available has resulted in the elimination of a number of costly problems which face builders across the nation. Through sharing knowledge of the construction industry with the architects and co-operating with them to achieve design objectives Eichler Homes have maintained the quality of product while bringing about substantial economies.

In extending the boundaries of the house to include the total piece of property particular attention is given to the zoning of outdoor areas. Beginning with the entry garden a room without a roof is added to the house. In this entry court, completely protected on all four sides, dining is

(Continued on page 32)

## BUILDER'S PROJECT

### A NEW EICHLER HOMES DEVELOPMENT

#### HOUSE BY A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS





PHOTOGRAPHS BY MARVIN RAND





### House No. 2, right

The house was planned to accommodate the activities of a family with two children. The areas are arranged so that their activities avoid conflict with each other. The entry is centrally located to provide easy circulation to all parts of the house. The adult area functions off the master bedroom, the entertainment area off the children's bedrooms, the kitchen is located near the main entry as well as the carport and serves easily the dining and entertainment areas. The laundry and mechanical equipment are located off the kitchen and have outside access, and the study is removed from all major traffic. The whole house surrounds an entry court and pool.

The house is composed of nine equal bays, 22 feet square, each structurally independent of the other. Each bay has four steel columns; the roof structure is four 10" channels framing diagonally into 10" channels which frame the square opening for the skylights, 2 by 8 wood joist frame into the channels, and gypsum lath and plaster are applied directly to the wood joist. The steel channels are welded together to form a rigid frame. The foundation repeats the roof form with tapered concrete beams and a 4" concrete slab.

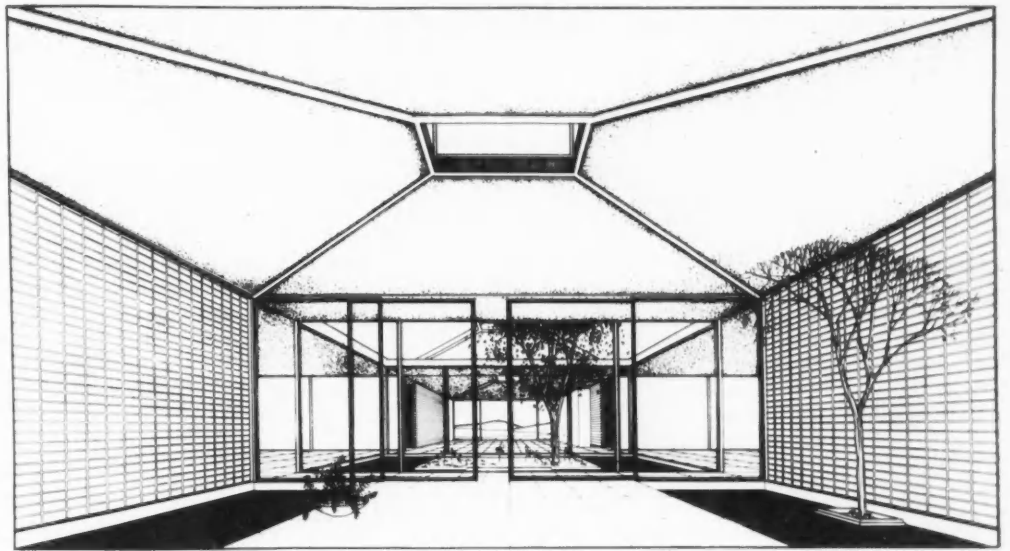
Another feature is the pool which surrounds the house. Water spouts are carefully located in the pool to make it work as a cooling tower to provide air conditioning in the summer. In the winter, due to its large size, the pool will act as a "heat pump," providing the temperature differential necessary for the operation of this type of heating system.

The arrangement of the plan and structural system provides a variety of possibilities for prefabrication and quick assembly.

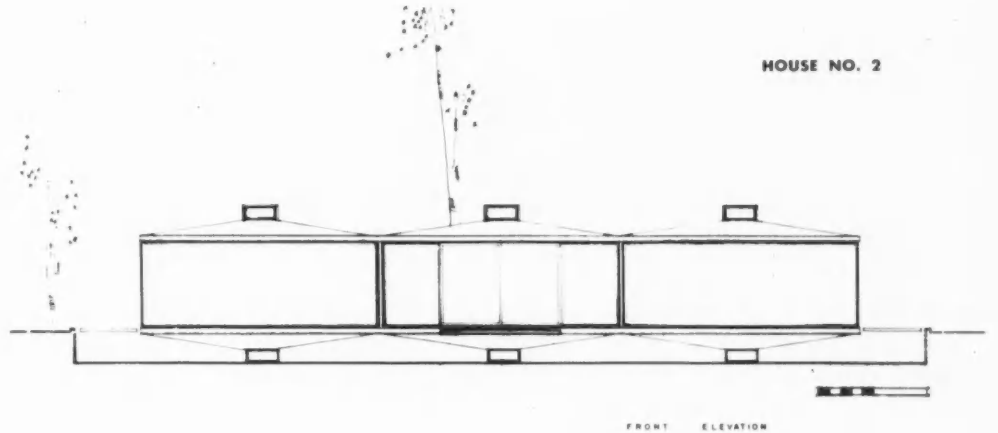
### House No. 1, left

The house is located on a typical city lot, 75 feet on the street and 125 feet deep. The approach to the design of the house was to preserve the separate activities of the members of the family. From the entry, access is gained to either the conversation area, or the entertainment area, which is generally used by the children. The kitchen is centrally located to serve both the entry and dining as well as the conversation and entertainment areas. A pleasant

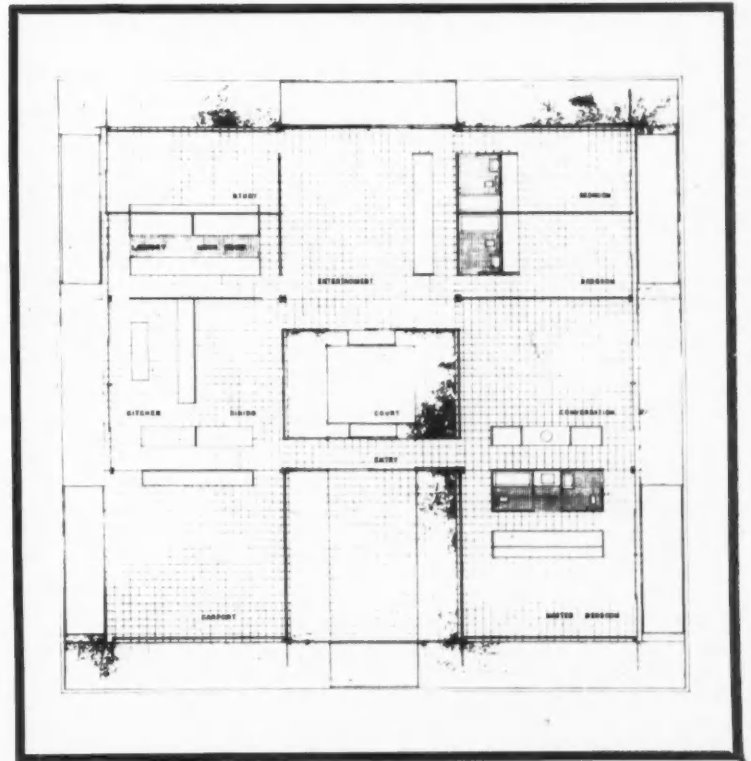
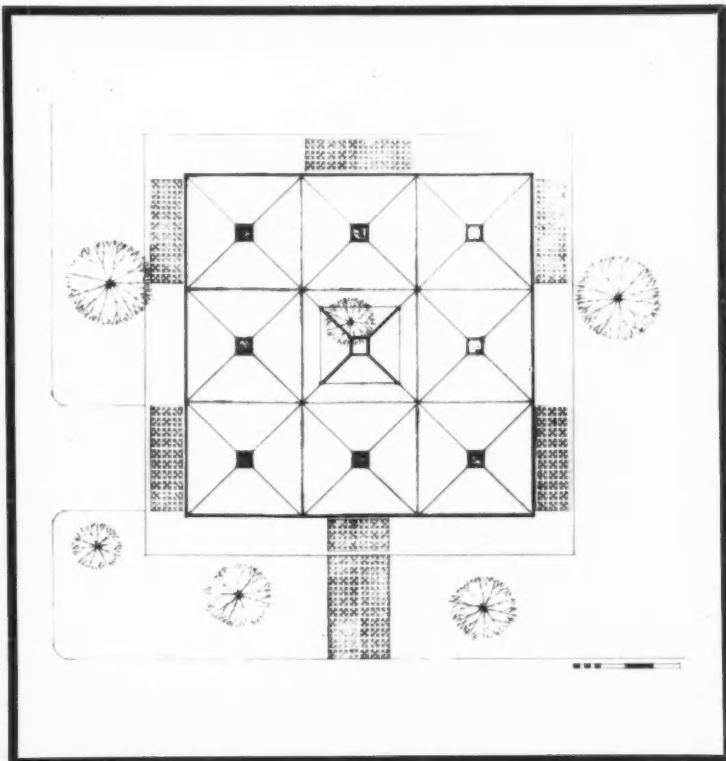
(Continued on page 32)



HOUSE NO. 2



FRONT ELEVATION



## NEW FURNITURE

While there were no major design innovations at the International Furniture Market this January in Chicago, there was a noticeable effort to work toward what may be termed a new romanticism. This was expressed by enrichment in detail and an interest in new shapes including arch motifs, flower forms and the geometrics, hexagon and octagon. There was experimentation with the shapes of legs. Interest in adopting historical forms by designers was evident.

Inventiveness was found in refinements—new finishes and new mechanical devices. Designers gave more thought to little conveniences, all unobtrusive, but important details. Ingenious improvements were often found in well established furniture pieces.

While the favorite wood continues to be walnut, there was an increasing use of mahogany in new finishes all through the market. There is continued exploration of finishes on metal, polished chrome, baked enamel. There were reinterpretations of the storage wall, in the use of laminated woods, molded plywood and plastic chairs, and stem tables. Emphasis was not so much on the single furniture item as on the total room effect.

In the mass furniture market the storage wall, the upholstered sofa and chair that are "lifted from the floor for a lighter look," the chest of drawers and cabinets with no trim and little or no hardware, the rectangular, square or round dining or side tables, are now firmly established. Much of this design is excellent. There is still resistance to molded plywood, plastic or metal chairs in the living room. These are accepted in the kitchen, the child's room and the family room.—MARTHA KAI.



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1. Two little tripod tables designed by Edward Wormley for Dunbar's New Career collection. Walnut bases are shod in brass. The top of one is Maidon Eurl, marble stones set in white terrazzo for the other.
2. Furniture for Child-Craft of Salem, Indiana, is designed by Lawrence Peabody. These modular units are colorful with bright lemon yellow and ochre enameled finish on drawer fronts. This desk-hutch combination is designed to be used next to the cabinet and drawer units.
3. Space/Storage system designed and devised by Stewart MacDougall for B. G. Mesberg comes in components, encompassing desk, hi-fi speaker and record player, counter height. Made of solid cherry, the parts are all ingeniously put together by simple metal slips. Combination shown here is 96" wide by 80" tall. There are twelve different utility units including concealed lighting unit, in all, and easily assemble into wall groupings. Module is 32" wide, 18" deep. The cherry wood is available in natural or stained to a walnut tone.



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4. Folding Chair designed by George Mulhauser of B. G. Mesberg is made of laminated molded walnut seat and back. Steel frame is chrome plated. Back swivel adjusts to posture. Folds to 6" width.
5. Molded Fiberglass stacking chair with gang attachment is designed by Paul McCobb for B. G. Mesberg. Colors are blue, yellow, tangerine, oyster white, light grey.
6. Stem tables by Laverne for seating, side table or sculpture stand. Top is marble, 14" in diameter, in varying heights. Stem is made of sculptured steel, has weighted base.
7. Jens Risom has designed a group of desk accessories that combine the beauty of oiled walnut with soft natural leathers. There are seventeen items, each available in fourteen exclusive Risom leather colors: black, red, flame, pumpkin, brown, natural bronze, yellow, moss, emerald, turquoise, blue, off-white and russet.
8. Petal tables with redwood tops for outdoor use by Richard Schultz for Knoll. Stem base is made of cast iron. Vein-like construction supports petals separately. New oven process plastic coating assures rust-resistance.
9. Plastic shell side chair with molded foam rubber cushion designed by Richard Schultz for Knoll. Center vent construction facilitates stacking. Base is cast aluminum with polished finish or fused plastic finish. In two versions, with white, gray or charcoal plastic shell, or fully upholstered shell.



8



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**TWO EXPERIMENTAL HOUSES—SAMUEL DORY CARSON***(Continued from page 29)*

view of the garden court is provided from the kitchen across the dining room. The bedrooms are separated for privacy of activities. A library, basically a store room for books and files, opens to the children's as well as the parents' quarters. Privacy was maintained on the street side by the use of wing wall around the service yards.

Structurally the house is composed of 35 equal bays 10 feet by 13 feet with 4" H columns and 4" I beams. A 3" metal deck spans the 10-foot direction, the bottom of which is blown-on plaster.

Clerestory lighting is provided in the conversation and entertainment areas, the children's bedrooms, and the master bedroom, through the use of raised decks with glass around the sides. Skylights are located over the bathrooms, laundry room, mechanical equipment room, and the kitchen. Terraces with removable coverings are located off the conversation and entertainment areas. The pool serves to further remove the private areas from the public area on the street side.

**TWO HOUSES—HARRY SEIDLER***(Continued from page 17)*

The house is planned in three zones:

- (a) three bedrooms in a row;
- (b) the living space, open to the south and north;
- (c) the joining central mechanical core of bathroom, kitchen and laundry.

A sky-light admits daylight to the central kitchen and increases the space of the living area from which the kitchen is separated by a door-height, two-way servery, free-standing unit.

Every square inch is planned to get the most out of the floor space available with a minimum of circulation space to give access to the required separate bedrooms.

Construction is of timber, except for foundations and the side wall of the living room which is of common bricks bagged and painted. The rest of the timber frame is finished with vertical T & G 'V' jointed, painted boarding, with cut-in vision strip windows and full height glass areas in the living space. A suspended porch with a solid privacy rail marks the living room on the south toward the street and this room gives onto a small verandah on the north which provides sun protection. A feature of this living room is an elliptical, sheet steel, black painted fireplace.

A garage was added later on the east with a covered connection to the living room north verandah.

**NEW THEATRE—RUHNAU, RAVE, AND VON HAUSEN***(Continued from page 18)*

these walls, covered with gray cloth, are integrated constantly moving elements. The design element of these walls is motion, and change, to express this very character of the small theater. The foyer of the large theater is dominated by the 20 x 7 meter murals from Yves Klein. Outside on the wall of the small building Kricke has installed a horizontal metal sculpture, and in front of it four Plexiglas columns filled with water will act as fountains. The wall of the box-office hall, 20 x 3 meters, has been decorated by Robert Adams with bold cement hieroglyphs.

**BUILDER'S PROJECT—JONES AND EMMONS***(Continued from page 26)*

possible throughout most of the year. Related to the living area, family and kitchen as well as one bedroom, the court acts as a unifying factor. The rear outdoor area serves adults and children with an informal space for games, hobbies and relaxation. Side yards are intended for outdoor service functions. All houses have two baths with access to one from the outside. The laundry room is located next to the bath with the outside entry.

Four models will comprise the total development of 133 houses, all to have four bedrooms, except one which has an additional room called "retreat." This room may be used as a fifth bedroom, nursery or sitting room adjacent to the master bedroom. Included in each house are built-in electric range and oven, dishwasher and garbage disposer. Full year-around air conditioning is provided through a hot and cold filtered, forced air perimeter system. Floors are vinyl asbestos over a concrete slab. All plumbing is copper tubing. Side walls are insulated with rock wool batts. The roof has rigid Fiberglas insulation. Roof sheathing of 2" tongue-and-groove redwood is complemented by exterior vertical siding of grooved Douglas Fir Plywood. Interior walls of dry wall construction include Philippine mahogany wood panels and sheet rock. Fireplaces are concrete block.

**NOTES IN PASSING***(Continued from page 13)*

and used by everyday men and women—go into the museum and take their places alongside venerated objects from previous centuries. There is a *va-et-vient* which spells health and vitality and growth—the museum is gradually and painfully becoming a cultural community center, a place where interests start suddenly to life for some and find their delighted fulfillment for others—an indispensable element in the whole rich pattern of modern life.

—M. HARRISON

**MUSIC***(Continued from page 8)*

twelve hours until midnight when Buhlig at last returned home. I know this to be true because Richard Buhlig told me the story. No one who has encountered Cage forgets him. No one is surprised that his feet are not on the ground.

At the first performance of the Concert for Piano and Orchestra in New York, the musicians, who had been individually rehearsed, deliberately misplayed their parts, adding a deliberate confusion to a planned order which to them resembled chaos. It was not, but their betrayal made it so. The musicians chose to ensure chaos rather than to obey the prophecy of an order they did not comprehend. At Cologne, where still more care was taken, the same thing happened. The recorded performance, which is only one of an indefinite series of possible performances, miraculously turned out well, because the performers this time were well-intentioned.

The form of the stories resembles that used in the teachings of Zen, a plain exposition and a twist or reversal of what one is to expect. I offer here one of my own.

A poet friend of mine, wishing to experience Zen teaching, went several times to visit the Buddhist Abbott in Los Angeles. At each visit they sat together and conversed, but nothing happened. The last time, as my friend was leaving, resolved not to return, the Abbott, pointing through the open door, said to him, "It is raining." "Oh no," my friend who is a poet answered, "I am sure it isn't." After that teaching my friend was too ashamed to go back for another visit.

Cage did not come by his decisive thinking as a result of studying Zen, though the training may have sharpened the pencil. At the age of 12 he telephoned the supervisor of the Music Section of the Los Angeles Public Library, announced himself by his age and his full triple name which he no longer uses and instructed this devoted lady, who years later told me the story, that he wished her to find him a violinist of his own age with whom he could play sonatas. "And I was so impressed by his authority," she told me, "I agreed to and did."

In my next article about John Cage I shall describe the several works included in his 25-Year Retrospective Concert and continue my discussion of this philosopher of esthetic instances. I have not, as the reader may appreciate, attempted to explain him. I have tried to set him within a context, to ask questions about him, to let him speak in his own words.

**ART***(Continued from page 11)*

by the blunt, anti-elegant New York school credo.

Leslie has made a curious transition. At first he was a faithful student of the most violent phase of deKooning's abstract expressionism. He adopted the thick brushing, the gigantic strokes and muddled, spattered colors in an essentially baroque scheme.

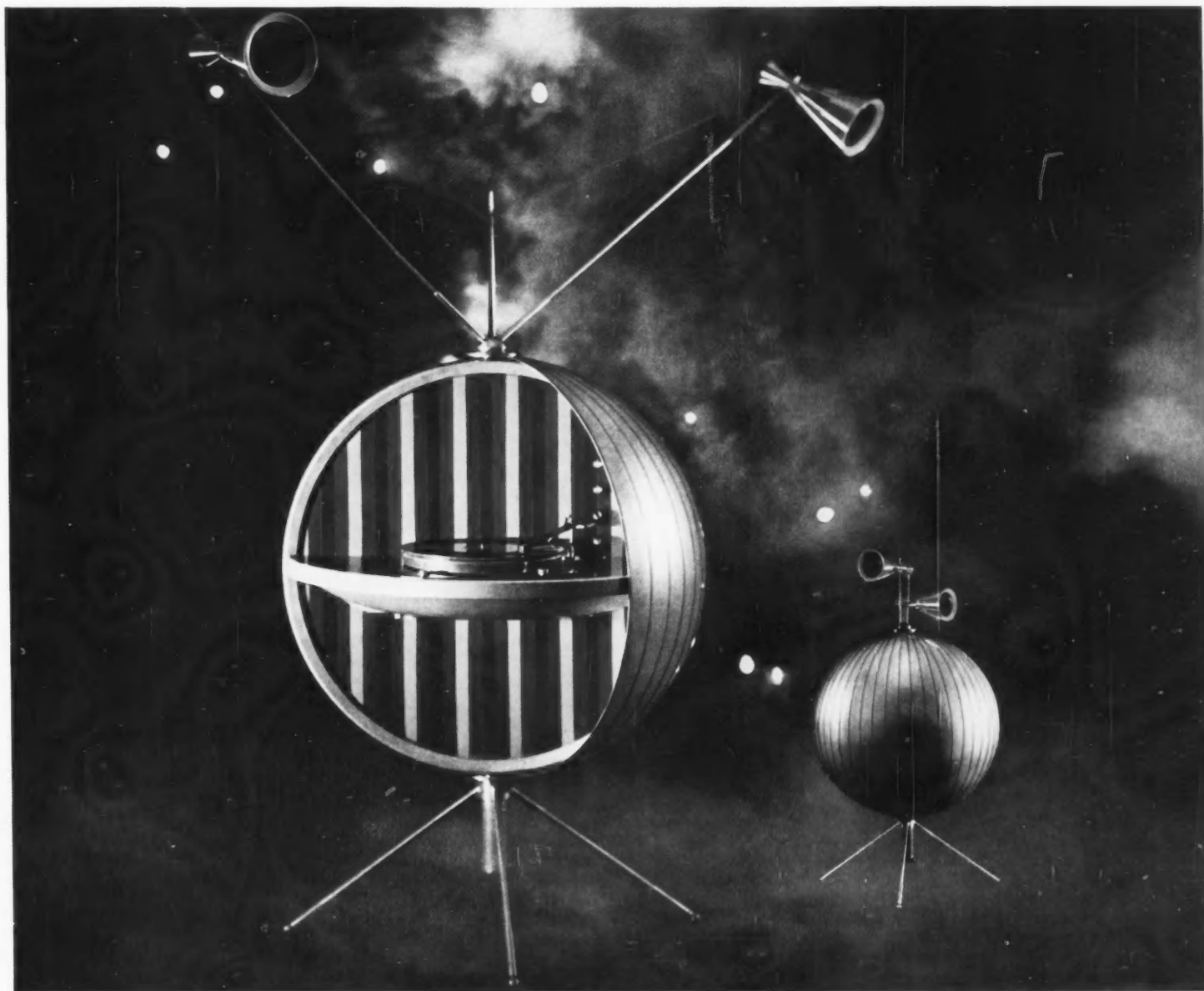
Now, keeping the thick impastos, huge formats and occasional drip and spatter, he has applied them to a vision of balmy equilibrium. The mannerisms are intact: the wavering, grained long strokes; the blurring and feathering. But the compositions are now based on verticals and horizontals. His colors are creamy pinks, yellows, grays. Leslie's desire seems to be to express disembodied spaces.

At this, he was relatively successful. His four-panel vision of spaciousness was well-balanced, agreeably calm. Like a window splattered with rain, there was a certain opaque appeal in his paintings that made little demand on the viewer. But now that this total vacuous image is given direct expression, I wonder how much more Leslie can get out of it. Like many younger

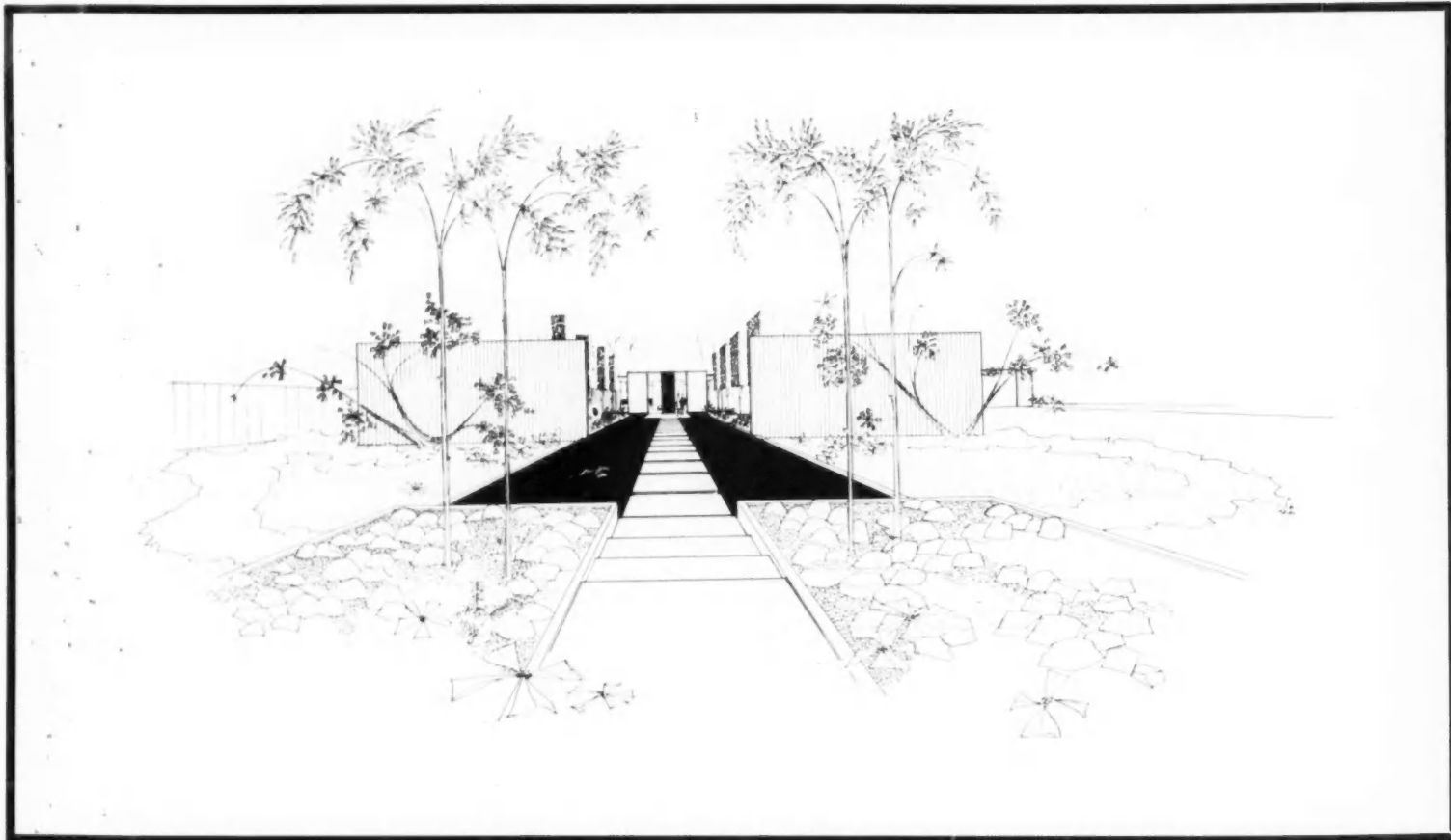


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ALCOA ALUMINUM



A NEW CASE STUDY HOUSE PROJECT, FOR THE MAGAZINE, ARTS & ARCHITECTURE: A TRIAD  
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painters, he relies too much on the matter itself, imposing a limitation that hampers his development.

Robert Goodnough, on the other hand, evades limitations altogether and his work suffers from his hesitations to commit himself. Still, his show at the Tibor de Nagy Gallery had the same piquing quality I experienced in his past three exhibitions: This painter is a true painter, searching diligently and self-critically. If he never seems to "finish" a painting, that is perhaps a blessing.

Goodnough, whose earlier cubist discipline is implicit in his recent baroque compositions, is at his best when juggling a multitude of small elements until they achieve an occult balance. His colors are fresh, thinly applied, and calculated to make inner progressions within his compositions. He is adept at contrasting light and mass (the small surface forms that were undoubtedly inspired by his collages) and can sustain the rhythms in his paintings throughout his canvas. Yet, I always get the impression that the particular painting I am examining is actually leading up to another, more complete image.

Two exhibitions by Japanese artists—one from Japan and one American-trained—provided sharp contrasts. James Suzuki, having his second one-man show at the Graham Gallery, came to the United States in 1952. Inherently sensuous in his approach to color, he has rapidly assimilated aspects of contemporary American painting and moved away from his native tradition.

Certainly Monet is the greatest influence on Suzuki. In his brief clustered strokes, he strives to suggest drifting impressions of nature in the abstract. His compositions are simple and generally asymmetrical. His color is pure, often in a high key. As yet, Suzuki has not gone much beneath the surface of his impressions, but his convincing painterly touch holds the promise of a more profound expression.

Tetsuro Sawada, an erstwhile student of Foujita, had his first American exhibition at the Meltzer Gallery. Sawada has consciously held to the Japanese tradition of landscape painting, preferring opalescent tonal washes to strong color and schematic indications of form to solids. Soft grays, blues and blacks are his basic colors. His vision is horizontal—there are always suggestions of water, sky boats, birds in his abstractions. On the whole Sawada's work is bland, pleasing. His effective calligraphy and delicate tonal balances keep just within the tradition he has elected to extend. If Sawada stops here, however, he is in danger of being merely a tasteful adapter.

Three other first one-man shows interested me. At the Borgenicht Gallery, David Lund showed a group of sensitively painted abstractions rooted, no doubt, in a landscape vision. Lund's tan, gray, pale-blue and cream palette is admirably suited to the isolated tablelands he seems to be painting. His thoughtful manipulation of his materials struck me as an excellent foundation for the enlargement of his imagery. I don't mean in size. Lund has still to gain the confidence to part with the layered planes that are a too familiar convention.

Bruce Conner at the Alan Gallery is a wild and witty construction and collage man. His adherence to the Dada tradition does not prevent his own personality from reading through almost all the amusing-to-sinister objects he has compiled. His love for screens and peep-show effects, and for satirical hints (the anti-clerical overtones I thought I read in his work were welcome) brings him further than any of the other young men exploring this genre.

Robert Natkin at the Poindexter Gallery exhibited huge abstractions, most of them rather randomly composed but nevertheless impressive. Natkin has not found much beyond his personal predilections in color—the odd light colors of Bonnard—yet, he seems to be an energetic experimenter and a gifted one.

Finally, Jack Youngerman at Betty Parsons' Gallery: Youngerman has an undeniably bold, strong sense of form. His paintings, mostly kept to two or three brilliant colors, continue the purist tradition in which negative and positive shapes are weighed and balanced against each other in more or less surprising relationships. He is not afraid of curving, and even baroquely splintered shapes, and spreads them in generous proportions over his canvases. Aside from the rather monotonous textured brushing, Youngerman seems to have clarified his earlier work and is on his way to something larger than he has yet painted.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.*

### New This Month

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

### APPLIANCES

✓(350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

### ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit, Strickley & Company, 711 South Grandview Street, Los Angeles 57, California.

### ARCHITECTURAL POTTERY

✓(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

### ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

### DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Egner and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by L.A. Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

#### DOORS AND WINDOWS

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculy 1-1461.

(217a) Aluminum Sliding Glass Doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion-resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weatherstripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure: Michel & Pfeiffer Iron Works, Inc., Dept. AA, 212 Shaw Road Road, South San Francisco, California.

(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 15, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumiluting plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

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#### FURNITURE

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle West, 2360 East 3rd, Denver 6, Colo. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

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A portion of the living room, with cooking-dining area beyond the room divider.

View from carport with study-bedroom at right. The master bedroom is beyond it. The house was a case study project of Arts & Architecture. Owners: Mr. and Mrs. Walter C. Bailey. Structural engineer: William Porush; general contractor: Pat Hamilton; steelwork: Lee and Daniel.



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(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

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(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

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(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

### SOUND CONDITIONING

(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes: tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

### SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

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(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

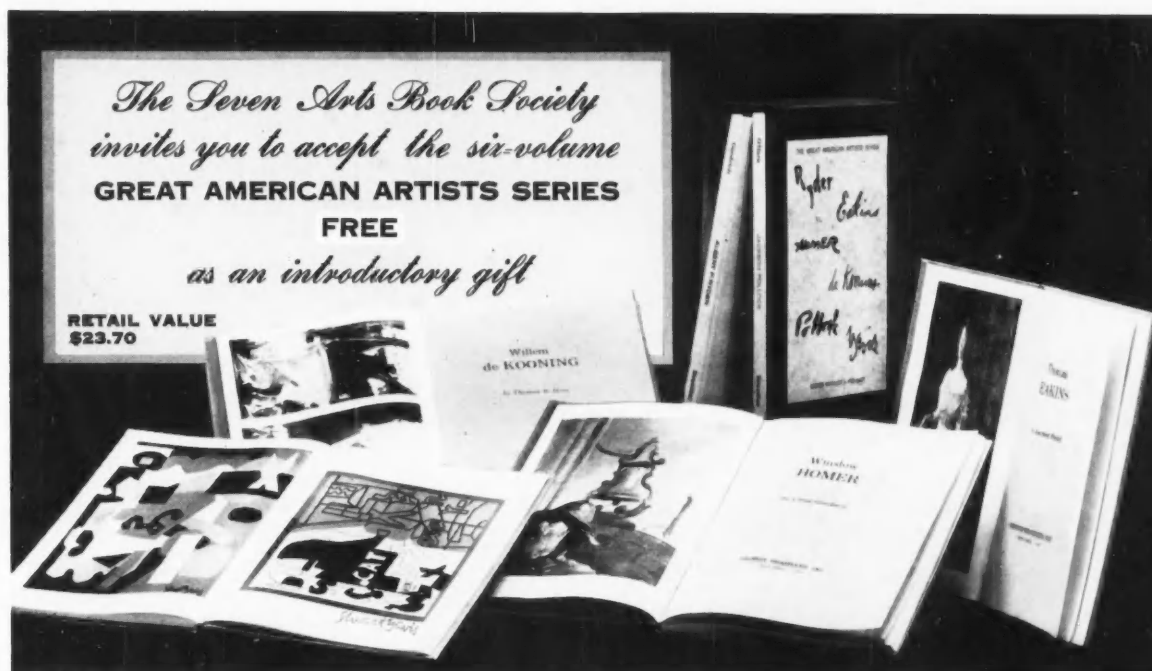
(360) Telephones: Information for architects, builders on telephone installations, including built-in data. — A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

### STRUCTURAL MATERIALS

(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 8-0251.



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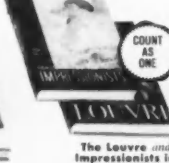
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(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (State 5-1126).

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many chart, and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

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(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(354a) Western architect and tile contractors in a hurry find a new full color booklet put out by The Mosaic Tile Company a big help on rush jobs. The Mosaic Tile Pacific Coast Service Plan for 1959, (form No. 239) shows the tile types, sizes, and colors available in all their Pacific Coast warehouses. The in-stock for fast service items shown, all manufactured or stocked locally, include glazed wall patterns, Jordan-Carlyle quarry tile, all-tile accessories and trim shapes. Mosaic offers another full color folder on Carlyle Quarry Tile (form No. 216) showing the eight colors of quarry tile manufactured from California clays by The Mosaic Tile Company's plant at Corona, California. Write to: The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

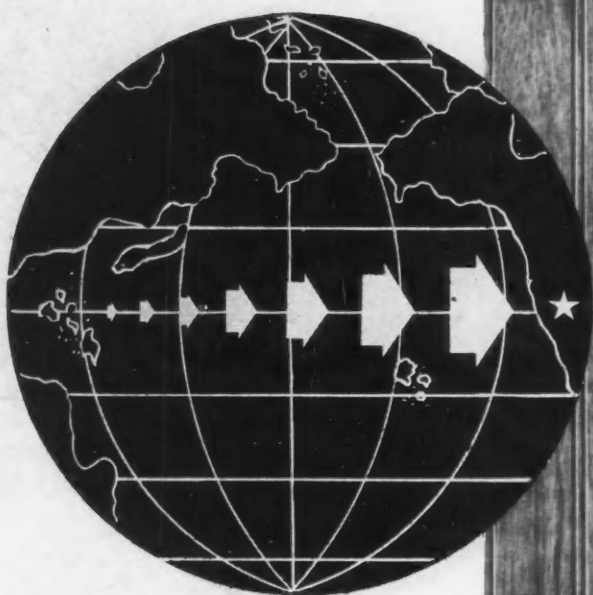
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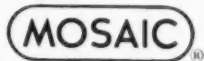


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